

THE
HIGH SCHOOL MUSIC READER

BY
JOHN W. TUTTS



AND
E. E. ROY

ADAPTED FOR USE IN CANADIAN SCHOOLS

S. H. PRESTON.

TORONTO:
CANADA PUBLISHING COMPANY
(LIMITED)

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W. Kinrade

THE
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H. E. HOLT.

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INTRODUCTORY.

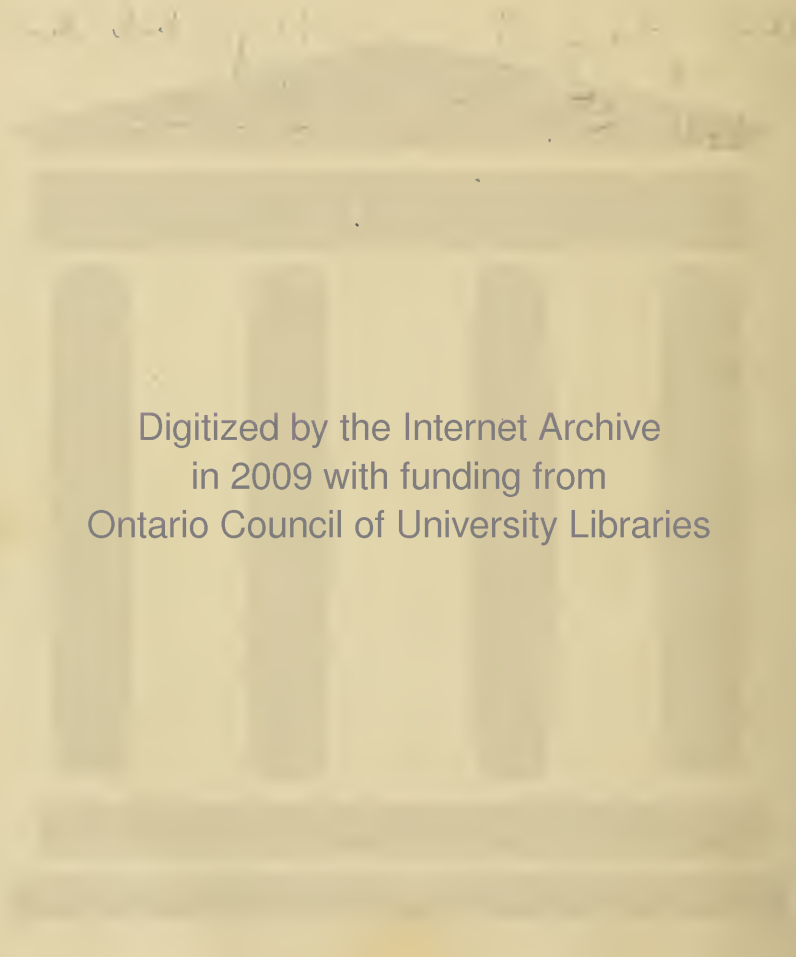
IN the Public School Music Reader the singers became familiar with the staff, the G clef; whole, half, quarter, eighth notes, and their equivalent rests. They were also taught to sing exercises and songs in $\frac{2}{2}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{3}{8}$ time. The Keys of C, G, D, A, E, F, B flat, E flat, and A flat were used.

In the High School Music Reader the same Keys are made use of, other measures are brought in for practice, the F clef is introduced, and many songs and exercises are written in two and three parts.

Although the Public School Reader is intended more particularly for young children, it may be used with all classes beginning the study, irrespective of grade. This will be the most thorough course, but the limited time devoted to music in higher grades may make it impossible for the teacher to carry out the primary course in detail, and also give his class sufficient practice in the important work of the High School Reader. Should this be the case, a few preliminary lessons only need be given, summarizing the matter of the Public School Reader, before taking up the study of the High School Reader.

The figures placed at the beginning of each song have reference to the metronome, a convenient and inexpensive form of which has been prepared for teachers' use. This instrument may be used when rigid movement is desired, but it is not a necessity for the schoolroom.

The following instructions to teachers are continued from the Public School Reader :—



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MANUAL.

In the songs and exercises used to this point, only one note was given to each beat or part. Thus, in two-four time a quarter note represented one part, no other note of less value being used; and, in three-eight time, an eighth note represented one part.

Ex. 3 gives the first example of

DIVIDED BEATS.

In the course the beat is divided into two, three, or four parts. Further subdivisions are made in florid vocal solos and instrumental compositions, but it will not be necessary to consider them here.

In teaching these divisions and subdivisions, the same vowels are retained, with additional consonants to indicate the half and quarter beat. If there are two sounds to the beat, the second one is distinguished by the consonant *f*, thus: Tā, fā, Tā, fā, Tō, fō, or Tē, fē.

The teacher should here introduce two sounds to the beat by saying Tā, fā, Tā, the second beat without division, explaining the division of the first by comparison with it. This should be carefully practised, repeating it many times; after which she should name it a two-part measure, with two eighth notes and one quarter note.

Its representation may be made as follows:—



TEACHER. Give me a measure with two eighth notes and one quarter note.

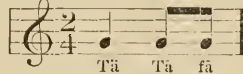
PUPILS. Tā, fā, Tā.

TEACHER. Give two measures.

PUPILS. Tā, fā, Tā | Tā, fā, Tā.

The second beat should now be divided; for instance, Tā, Ta, fa.

Let the class repeat this several times, the teacher then giving a name, saying, "This is a two-part measure, with a quarter and two eighth notes." It is then written upon the board:—



DICTIONARY EXERCISE.

TEACHER. Give a measure of two eighths and a quarter note.

PUPILS. Tā, fā, Tā.

TEACHER. Give a measure of a quarter note and two eighths.

PUPILS. Tā, Tā, fā.

TEACHER. Give two measures, the first with two eighths and a quarter note, the second with a quarter and two eighth notes.

PUPILS. Tā, fā, Tā | Tā, Tā, fā.

TEACHER. Give two measures, the first with a quarter and two eighth notes, the second with two eighth notes and one quarter note.

PUPILS. Tā, Tā, fā | Tā, fā, Tā.

TEACHER. Give a measure of four eighth notes.

PUPILS. Tā, fā, Tā, fā.

TEACHER. Give two measures.

PUPILS. Tā, fā, Tā, fā | Tā, fā, Tā, fā.

Exs. 1 to 9 may be sung after this practice.

Ex. 10 contains a dotted quarter note.

Prepare the class as follows:—

TEACHER. Give a measure with a quarter note and two eighth notes.

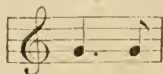
PUPILS. Tā, Tā, fā.

TEACHER. Give a measure with a quarter and an eighth note tied, and an eighth note.

PUPILS. Tü-ä-fä.

The pupils, having learned in the First Reader that the tie prolongs the first note for the value of both, should be able to apply the same rule to this new example, and give the correct answer.

The teacher should then write a measure containing a dotted quarter note and an eighth note, thus:—



telling the class that the dotted quarter takes the place of the quarter and eighth united by the tie. This should be succeeded by a dictation exercise preparatory to singing Ex. 10.

An important exercise should now follow—the substitution of a rest for any of the notes of the preceding combinations; as, —



Exs. 15 to 18 may then be practised.

Exs. 19 to 59 in $\frac{2}{2}$, $\frac{3}{4}$, and $\frac{4}{4}$ time will be readily understood after preliminary dictation exercises.

Ex. 60 gives the first example of

SIX-PART MEASURE.

The teacher begins by giving the syllables Tü, Tü, Tü,

Tö, Ta, Të, the accents being upon Tü and Tö, as in four-part measure, making, as before, the Tü the stronger. Let the class, as in the other forms, practise this many times, until the "swing" is felt. It will be noticed that this is simply a compound of two three-part measures, the second being indicated by Tö, which indicates the secondary accent. After this experience, gained from the other forms, all this is easily learned, and usually much enjoyed by the singers.

The following dictation exercise will show its introduction and use:—

TEACHER. Give me a six-part measure.

PUPILS. Tü, Tü, Të, Tö, Tü, Të.

TEACHER. Give me two such measures.

PUPILS. Tü, Tü, Të, Tö, Tü, Të | Tü, Tü, Të, Tö, Tü, Të.

TEACHER. Give me a measure with a quarter, an eighth, a quarter, and an eighth note.

PUPILS. Tü-ä, Të, Tö-ä, Të.

TEACHER. Give me a measure with each half in one sound.

PUPILS. Tü-ä-ë, Tö-ä-ë.

TEACHER. Give me a measure all in one sound.

PUPILS. Tü-ä-ë-ö-ä-ë.

CHROMATIC SOUNDS.

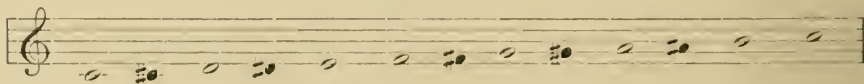
Thus far the exercises used have contained the sounds of the natural or major scale only.

After these eight sounds have been thoroughly established in the minds of the pupils, the next step is to begin the practice of the five intermediate or chromatic sounds. These are found between one and two, two and three, four and five, five and six, and six and seven of the major scale.

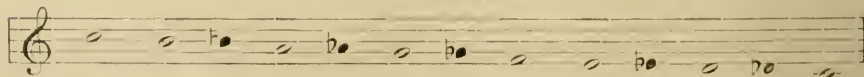
In the ascending scale they are called sharp-one, sharp-two, sharp-four, sharp-five, and sharp-six; and, in the descending scale, flat-seven, flat-six, flat-five, flat-three, and flat-two.

Representation as applied to the scale of C:—

ASCENDING.



DESCENDING.



The eight sounds of the major scale and the five intermediate sounds, together form the chromatic scale. Nothing will be gained, however, by teaching it as a whole at this stage.

The chromatic tones should be introduced gradually. Their first use is in modulation from one key to another, and the nearest keys are produced by the sharp-four and flat-seven. It will therefore be well to begin with these. In teaching the first, the teacher should sing the tones, and the pupils follow with an imitation, repeating the sounds until they are well established in the mind. Each sound must then be named.

DICTATION EXERCISE.

Sing the following:—

One, two, three, four, five, sharp-four; five, four, three, two, one.

If the class is at work in the key of C, let them consider five as one of G, and sing the following:—

1, 7, 6, 5, 6, 7, 1.

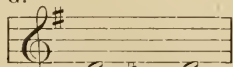
1, 2, 3, 2, 1, 7, 1.

When the pupils can sing sharp-four by approaching it from five, the sounds one, two, three, sharp-four, five, should be taken consecutively, and afterwards in skips.

Song No. 3, "Go Onward," may then be studied.

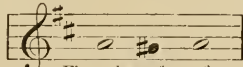
The teacher should next accustom the pupils to the representation of sharp-four in other keys; as,—

Key of G.



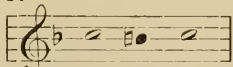
Five, sharp-four, five.

Key of D.



Five, sharp-four, five.

Key of F.



Five, sharp-four, five.

NOTE.—The terms "sharp" and "flat" are here used for want of a better and equally short word having the same significance. It is to be regretted that none can be found, and that the terms "sharp" and "flat" are obliged at times to do double duty. In their application there is little or no difficulty; although, in some of the keys, a sharp is expressed by a natural or double sharp, and a flat by a natural or double flat. Let it be remembered

that these chromatic tones must be fixed in their conception as relative mental objects, as are the sounds of the major scale when studied upon the diagram.

In Ex. II9 another chromatic note, flat-seven, appears. It should be treated in the same manner as sharp-four,—sung, imitated, and named.

DICTATION EXERCISE.

TEACHER. Sing. One, two, three, four, five, and six.

Sing. Six, flat-seven, six.

Sing. Four, five, six, flat-seven, six, seven, eight.

Sing. Eight, flat-seven, six, five, four.

Let four be one in the scale of F, and sing,—

1, 2, 3, 4, 5, 4, 3, 2, 1.

1, 3, 5, 4, 3, 2, 1.

Let F now be four in C, and sing,—

4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1.

In this way, modulation is practically illustrated.

The other chromatic sounds are to be learned in the order in which they are required, the same plan being followed as for sharp-four and flat-seven.

The teacher will readily see and apply what has been said in the *note* with reference to the use of the word "sharp," representing, when a written exercise is required, a ♯ for a ♯, and a × for a ♯. In the descending chromatic tones use a ♭ for a ♭, and a ♭♭ for a ♭. The following will illustrate this:—

In the key of B♭.



Two, sharp-one, two. five, sharp-four, five.

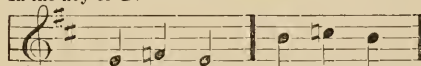
In the key of E.



Three, sharp-two, three. seven, sharp-six, seven.

DESCENDING CHROMATIC SOUNDS.

In the key of D.



Two, flat-three, two. six, flat-seven, six.

In the key of A♭.



One, flat-two, one. four, flat-five, four.

When the five chromatic sounds have been learned separately, the scale may be practised as a whole.

The following formulas will be found especially useful. The practice is made by following the circles. When this exercise has been introduced, it must not be lost sight of, but followed out by a daily dictation exercise. The teacher's motto should be, "One thing at a time; but, once taught, never laid aside or forgotten."

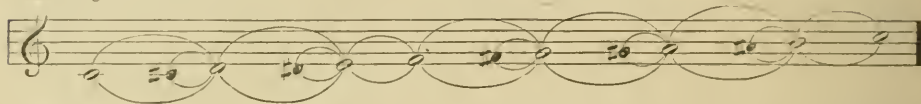
The first illustration may be made by the teacher giving the division Tü, zü, fä, nü, Ta. This is then named a two-part measure, with four sixteenths and one quarter note, and is represented, —



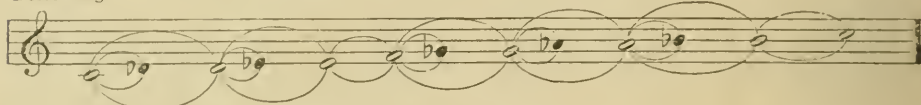
Tü zü fä nü Ta

DIAGRAMS FOR THE PRACTICE OF THE CHROMATIC SCALE.

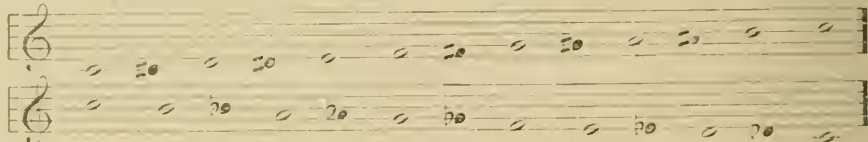
Ascending.



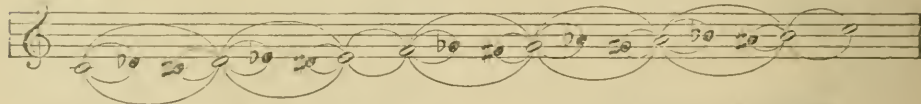
Descending.



Without leading tones.



Enhance.



A conception of three equal sounds in a beat, called a triplet (as in Ex. 117), is easily established by using the consonants T, r, and l with the proper vowel. Thus, in two-part measure this would be Tü, rü, lü, Tü, rü, lü.

Let the pupil imitate this many times.

TEACHER. Give a two-part measure, each beat being a triplet.

PUPILS. Tü, rü, lü, Tü, rü, lü.

TEACHER. Give a three-part measure in the same way.

PUPILS. Tü, rü, lü, Ta, rü, lü, Te, rü, lü.

TEACHER. Give a similar four-part measure.

PUPILS. Tü, rü, lü, Ta, rü, lü, To, rü, lü, Tü, rü, lü.

FOUR SOUNDS IN THE BEAT.

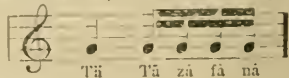
Four sounds in the beat are indicated by the consonants T, z, f, n: as, Tü, zü, fä, nü, Ta, za, fa, nä, Tü, zü, fä, nü, Tü, zü, fä, nü.

DICTATION EXERCISE.

TEACHER. Give me a two-part measure with four sixteenths and one quarter note.

PUPILS. Tü, zü, fä, nü, Ta.

In the same manner, the measure as represented by



Tü Tü zü fä nü

and practised as before.

TEACHER. Give me a measure with one quarter and four sixteenth notes.

PUPILS. Tü, Ta, za, fä, nä.

TEACHER. Give me two two-part measures, the first with four sixteenths and one quarter note, the second with one quarter and four sixteenth notes.

PUPILS. Tü, zü, fä, nü, Ta | Tü, Tü, za, fa, nä.

TEACHER. Give a measure with eight sixteenth notes.

PUPILS. Tā, zā, fā, nā, Tā, zā, fā, nā.

Other combinations can be made, using the different varieties, from a whole to a sixteenth note.

The teacher describes the measures when the pupils are able to see mentally their representation upon the staff.

Let every new form of measure be repeated, so that the singers may become sure of the time by comparison.

EXERCISES IN TWO-PART MEASURE.

TEACHER. Give me one quarter and two eighth notes, — two measures.

PUPILS. Tā, Tā, fā | Tā, Tā, fā.

TEACHER. Two eighths and a quarter note.

PUPILS. Tā, fā, Tā | Tā, fā, Tā.

TEACHER. Four eighths.

PUPILS. Tā, fā, Tā, fā | Tā, fā, Tā, fā.

TEACHER. Four sixteenths and a quarter note.

PUPILS. Tā, zā, fā, nā, Tā | Tā, zā, fā, nā, Tā.

TEACHER. A quarter and four sixteenth notes.

PUPILS. Tā, Tā, zā, fā, nā | Tā, Tā, zā, fā, nā.

TEACHER. Four sixteenths and two eighth notes.

PUPILS. Tā, zā, fā, nā, Tā, fā | Tā, zā, fā, nā, Tā, fā.

TEACHER. Two eighths and four sixteenth notes.

PUPILS. Tā, fā, Tā, zā, fā, nā | Tā, fā, Tā, zā, fā, nā.

It must also be remembered that a rest can be substituted for any of these sounds, whether whole beats or subdivisions. In uniting any of the subdivisions of measure or beat, the initial consonant is omitted; the united vowels or vowel being continued during the real value.

EXERCISES IN RESTS.

TEACHER. Give a quarter note, an eighth note, and an eighth-note rest.

PUPILS. Tā, Tā, fā | Tā, Tā, fā.

TEACHER. A quarter note, an eighth-note rest, and an eighth note.

PUPILS. Tā, Tā, fā.

TEACHER. A quarter-note rest and two eighth notes.

PUPILS. Tā, Tā, fā.

TEACHER. A dotted quarter note and an eighth note.

PUPILS. Tā-ā, fā | Tā-ā, fā.

TEACHER. A measure beginning with Tā.

PUPILS. Tā | Tā.

TEACHER. A measure beginning with fā.

PUPILS. fā | Tā, Tā.

TEACHER. The same beginning with fā, the last being an eighth-note rest.

PUPILS. fā | Tā, Tā.

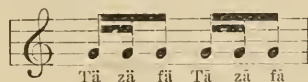
Many such examples having been sung with simple combinations, the more complicated forms should be practised.

TEACHER. Give a measure with an eighth, two sixteenths, an eighth, and two sixteenth notes.



PUPILS. Tā, fā, nā, Tā, fā, nā.

TEACHER. Two sixteenths, an eighth, two sixteenths, and an eighth note.



PUPILS. Tā, zā, fā, Tā, zā, fā.

TEACHER. A measure with eight sixteenths.

PUPILS. Tā, zā, fā, nā, Tā, zā, fā, nā.

TEACHER. Tie the first three sixteenths in each beat, and to each add the other sixteenth.

PUPILS. Tā-ā-ā-nā, Tā-ā-ā-nā.

This may be represented thus: —



This is also a dotted eighth, a sixteenth, a dotted eighth, and a sixteenth note.

TEACHER. Sing the preceding.

PUPILS. Tā-ā-ā-nā. Tā-ā-ā-nā.

This is its representation: —



The same illustrations should also be applied in three and four part measure.

TEACHER. Give a three-part measure, each beat having four sixteenths.

PUPILS. Tā, zā, fā, nā, Tā, zā, fā, nā, Tā, zā, fā, nā.

TEACHER. A measure, each beat having an eighth and two sixteenths.

PUPILS. Tā, fā, nā, Tā, fā, nā, Tā, fā, nā.

TEACHER. A measure, each beat having a dotted eighth and a sixteenth note.

PUPILS. Tā-ā-ā, nā, Tā-ā-ā-nā, Tā-ā-ā, nā.

The last is represented thus:—



TEACHER. Give a four-part measure, each beat having a dotted eighth and a sixteenth note.

PUPILS. Tā-ā-ā, nā, Tā-ā-ā, nā, Tō-ō-ō-nō, Tē-ē-ē, nē.

In Ex. 173 and others, will be found numerous examples for practice.

All the different kinds of time used in the Second Reader having been referred to, the many variations of these forms will not be considered as in order, as they occur in the succeeding exercises, but may be found in the "Recapitulation," pp. 13 to 20.

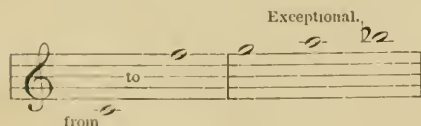
For two-part singing, beginning with Ex. 241, the class should be divided, one-half singing the Alto part written on the lower staff, and the others singing the Soprano. In the first exercises the notes are all within such an easy compass that the parts may be allotted without any particular selection of voices.

The permanent division of the singers for the high and low parts will require much discrimination by the teacher.

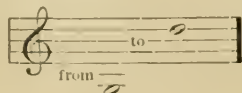
The quality and compass of every voice should be ascertained by individual examination, and the decision based on the result.

The quality of a Soprano voice is usually soft and light, while the Contralto produces a fuller and stronger tone, particularly in the lower notes.

The compass of the Soprano is generally



while the Contralto ranges



Exceptional voices may be found which are so weak as not to show any marked quality, or so deficient as to be restricted in compass to less than the limit mentioned.

In singing the scale from C on the added line below to C on the third space, a child's voice (or an adult female voice) will naturally produce two series of sounds of a different character; the lower sounds being sung with that action of the vocal organs known as the Chest Register (so called because the sound appears to come from the chest), while the upper notes are sung in the Medium Register, the sound apparently coming from the throat and back part of the mouth. In singing from C on the third space to G above the staff, the Head Register is used for the higher notes, the sensation being as if the sound originated in the back part of the head.

The proper blending of these registers can only be accomplished by careful individual instruction; but many wrong uses of the voice may be corrected and avoided in class by the enforcement of the simple rule, that pupils must sing *easily* and *softly*.

The Chest tone should not be used higher than E on the first line, or the Medium higher than E on the fourth space. The change from one register to another will occur naturally if the rule is followed.

For three-part singing (Ex. 351), only the lowest voice should be assigned the lowest (Alto) part. The middle part is called the Second Soprano, to distinguish it from the upper part.

The same care must be taken with each part as in the preceding studies for a single voice. The union of the three will present many new and interesting effects. The teacher should be especially careful to obtain pure intonation, and a balance of parts as far as is possible. Accuracy in time and tune must be gained by practising each melody separately, and then singing them in different partial combinations, such as,—

Alto and middle;

Alto and upper;

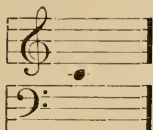
Middle and upper; and, lastly, all in combination.

Alcays begin practice with the lowest part, whether the composition is a duet or trio.

Children's voices (whether boys or girls) are fundamentally similar, and require similar treatment. The division of classes for singing may be made without regard to sex, although it may sometimes prove more convenient to assign the lowest part to boys only.

When a youth is approaching manhood, his voice undergoes the process of "changing." At this time the practice of singing should be suspended altogether.

The vocal organs enlarge so much that the sounds produced after the change are one octave lower than before. A new representation is required, for which the F clef is used. This should be introduced by a short diction exercise. The teacher, having drawn the following

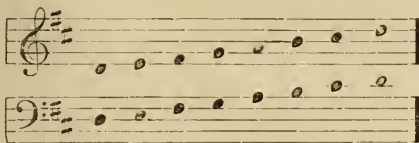


on the blackboard, asks the pupils to sing the scale of C, points to the note on the ledger line, saying, "We will now call this eight: sing seven." After seven has been sung, the note is written below c, and the other sounds are similarly treated until the scale is written in full, thus:—



The pupils then sing as the teacher points to the notes, the pitch of each note being asked for and given after the sound is sung.

After a few minutes' practice, those whose voices have changed will be ready to sing the Bass part in the examples, beginning with Ex. 438. The other scales should be practised as on Chart 33, or written on the blackboard in both ways; thus,—



EXPRESSION.

After good habits of singing have been formed, and a clear, soft tone acquired, the pupils should have sufficient practice in shading to enable them to give any song expressively.

The scale should first be practised with *crescendo* and *diminuendo*; as,—



Easy songs, with which the pupils have already become familiar, should follow.

Marks of expression are intentionally omitted from the books and charts, as it is hoped the songs and words will afford the necessary suggestions for expression. Good taste, with reference to the sentiment indicated by the words, must be the guide.

MUSICAL TERMS.

A short Dictionary of the most familiar Italian words used in ordinary music will be found at the end of the Second Reader.

THE SCALE.

Too much importance cannot be attached to daily practice on the scale from the Modulator, and the nine different staff positions.

THE CHARTS.

The exercises and songs are similar, and may be used in conjunction with the Second Reader, or independently. After a careful study of the Manual and Reader, the teacher will understand the work of the Charts.

FREEDOM IN THINKING SOUNDS.

In order that pupils should not become cramped in their efforts to think sounds, they must, at an early stage, be taught to sing without the "memory-helping syllables." It is not intended by this that they should be laid aside altogether; for they are valuable in elementary instruction, if employed within certain limits.

If, on the other hand, they are improperly used, they become a stumbling-block and hinderance to their progression. Hardly any question pertaining to sight-singing has caused so much discussion, or upon which there is such a diversity of opinion, as that of the use of syllables. Shall we have a "*fixed do*," a "*movable do*" or "*no do at all*?"

All of these methods of using or not using these syllables have their objections. The position here maintained is, that all music is written upon the basis of tone-relation,

that all instruments are tuned upon it, and that singing must be taught upon that principle; and, consequently, that any thing which prevents the mind from grasping an idea of this relation of sounds, and gaining a clear conception of them, should be avoided. The "*fixed do*" is certainly an obstacle; and, on the other hand, to use the syllables as names of the sounds, and to practise singing with them as such until the singer finds it difficult to think or give the sound unless he also thinks and sings the syllable, is narrowing in its effects, and prevents that freedom in thinking which every singer should have. This would also be the result in *singing* habitually any thing as *names* of the sounds. The syllables should be used with the names, but must not be allowed to take their place in thinking sounds. The syllables are of value only as they present a small but (unfortunately)

meaningless variety of vowels and consonants. They should be discarded for some series of more varied and practical value, in which the utterance should bring into use systematically the mechanical as well as the vocal powers of speech.

There seems to be little reason for retaining the hap hazard selection of syllables from an old Latin hymn. All that can be said in favor of the well-known order *la*, that their use is better than none; for the continuous use of any single vowel would hardly fail to be of injury to the voice, if only from the monotony of action and shape.

It being impracticable at this time to introduce a new series for those that have so long been used, the class should, when sufficiently advanced, discard the *do*, *re*, *mi*, etc., and substitute therefor the syllables *lä*, *la*, *lô*, or *lê*.

TIME NAMES.

EXPLANATION OF THEIR USE AND APPLICATION.

Two-part measures, which are indicated by the figures $\frac{2}{1}$, $\frac{2}{2}$, $\frac{2}{4}$, etc., have the syllables Tă (the ä having the sound of a in far), and Tā (the ā having the sound of a in fate).

In speaking, the consonant T should be given in a sharp and incisive manner, but not loudly.

Three-part measures which are indicated by the figures $\frac{3}{1}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, have the syllables Tă, Tā, Tē, the ē being given as e in mete.

In four-part measure there is introduced the syllable Tō (ō as in note) the object being to draw attention to the second accent of the measure.

Four-part measure is indicated by the figures $\frac{4}{2}$, $\frac{4}{4}$. The fraction $\frac{4}{4}$ is here used in preference to the common sign C, as it follows the usual method of giving the form, and is a more significant and intelligent direction to the singer.

The secondary accent of measures is too often forgotten or ignored; indeed, it seems almost unrecognized.

It is, however, an important feature in rhythmical forms, and should be strictly observed. The necessity for this will be seen by a careful study of all double combinations.

Six-part measures, indicated by the fractions $\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$, etc., receive the Time-names Tă, Tā, Tē, Tō, Tā, Tē. The order and application will be easily understood.

Nine and twelve-part measures are so seldom used in class work that their introduction seem hardly necessary. When such measures are found the study of simple forms will be a clear guide, as the subject of accents has received ample illustration.

When a triplet (three even sounds upon a beat) is used, the syllables Tă, ră, lă — Tā, rā, lā, Tō, rō, lō, or Tē, rē, lē.

In the junction of two or more beats, the T is omitted after the first, the vowel only being changed without break.

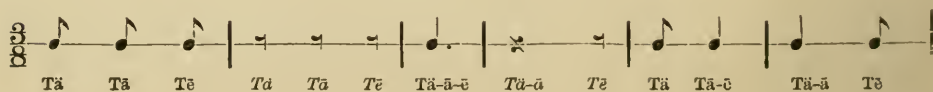
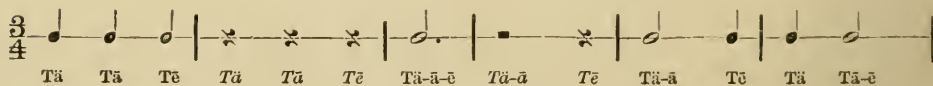
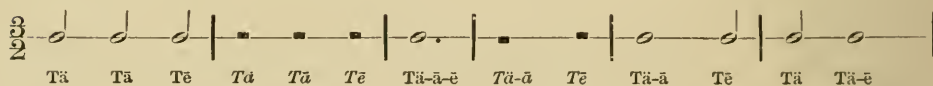
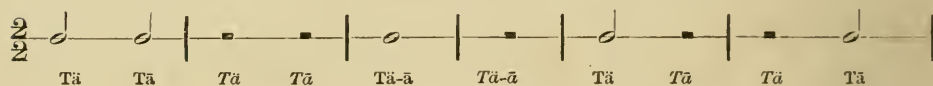
In the division of a count or beat into two equal parts the articulation is made by using the same vowel with the prefixed consonant f in the second half, as Tă, fă, Tā, fā, Tō, fō, Tē, fē.

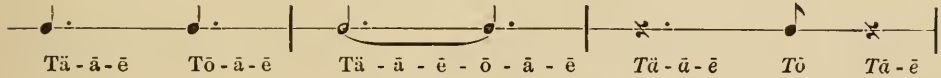
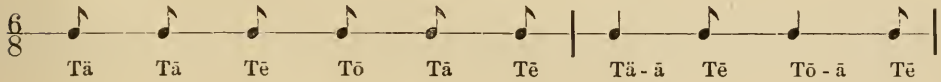
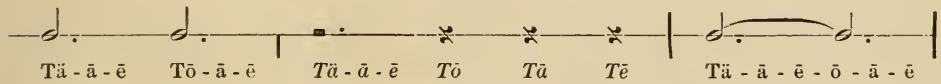
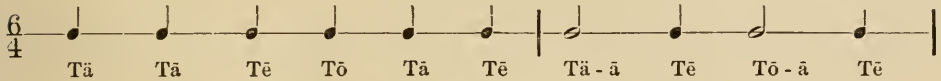
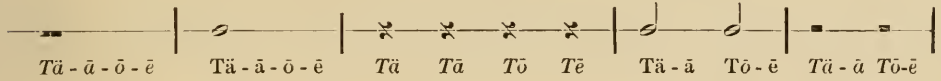
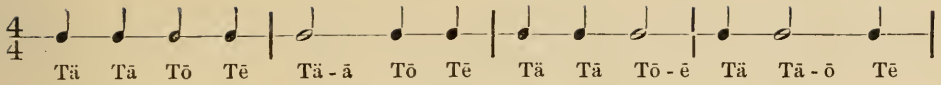
When the beat is subdivided into four parts, the second and fourth parts have the prefixed consonants *z* and *n*, as *Tä*, *zä*, *fä*, *nä*, *Tā*, *zā*, *fā*, *nā*, *Tō*, *zō*, *fō*, *nō*, *Tē*, *zē*, *fē*, *nē*.

It will be noticed that, in the division of a count, capitals are used only at the beginning, and in this way the portion of the measure is easily recognized.

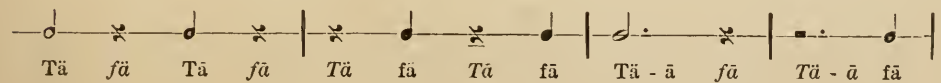
Rests are indicated by the same names as the notes for which they stand, printed in *italics*, in which cases the syllables are spoken in soft, distinct *whispers*.

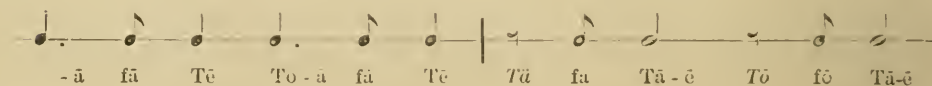
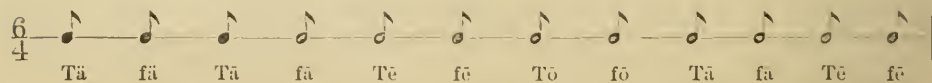
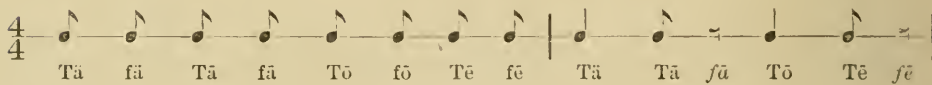
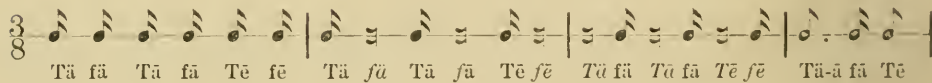
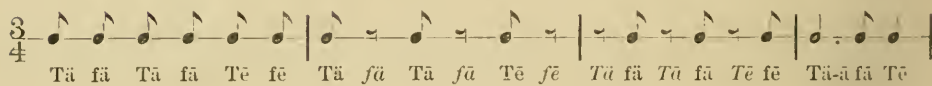
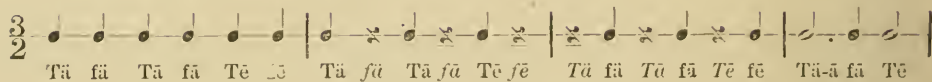
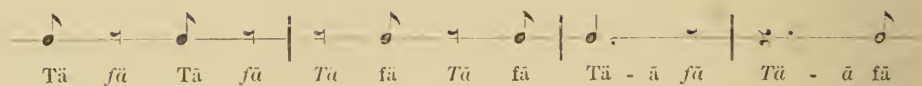
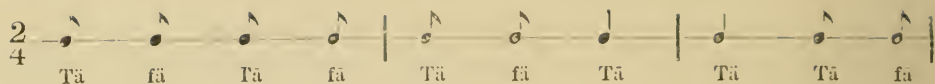
ILLUSTRATION OF THE TIME-NAMES IN NOTES.

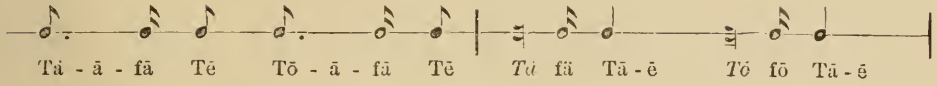
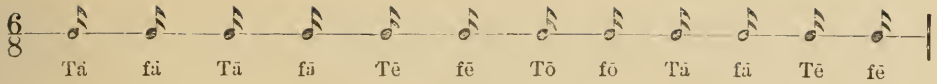




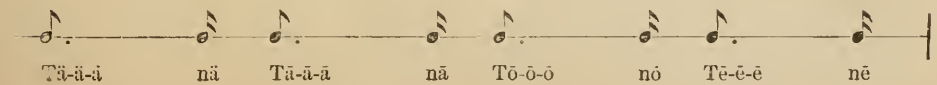
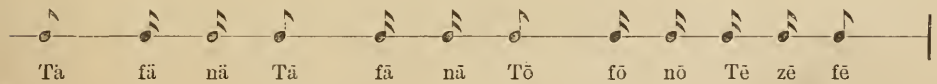
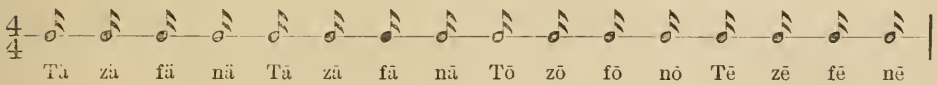
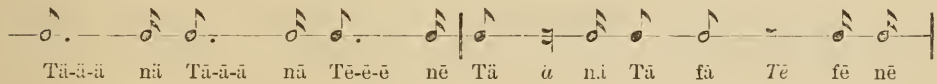
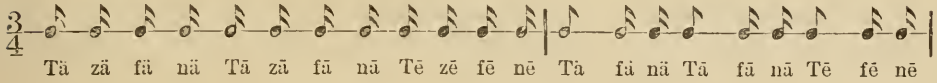
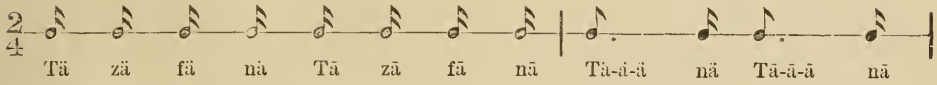
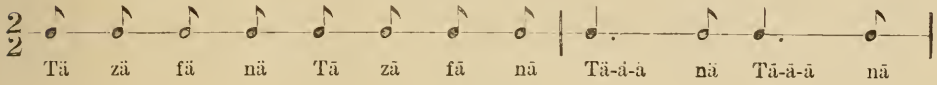
DIVISION OF THE BEAT.

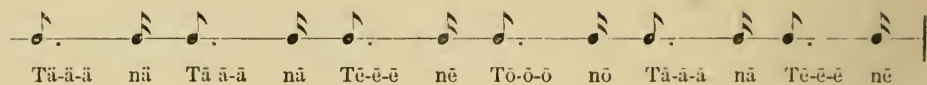
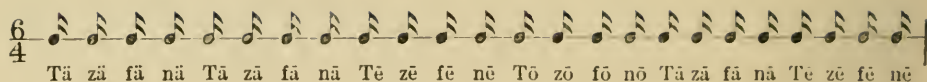




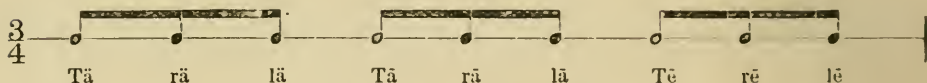
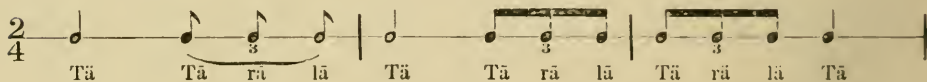


OTHER SUBDIVISIONS.





TRIPLETS.



It will be seen from the introduction of triplets on each beat of the $\frac{3}{4}$ and $\frac{4}{4}$ measures that we have in reality $\frac{9}{8}$ and $\frac{12}{8}$ measures.

Very little use is made of the last two in music for chorus or part singing, and they will hardly be found in the Course.

The movement is generally quick, and the syllables Tă, ră, lă, etc., may be substituted and used to advantage on account of greater ease in the utterance, should it be necessary to make a study of these forms.

ACCENT.

The following tables are prepared to show the relative weight of tone upon the different regular beats of the measure.

No attempt is made to show the smaller sub-divisions, they being practically innumerable.

The composer may introduce other and stranger varieties of expressive force, but these tables will give an idea of the accent to be produced in the ordinary forms of the measure.

The Time-names are retained, and the figures placed below them indicate approximately the comparative weight of accent to be employed.

In the second table some of the frequent interruptions or disturbances called syncopations are shown, by the introduction of ties. In such cases the first note under the tie has the added force of the next note or notes.

The lower figures show the results. By a careful practice of such measures, both regular and irregular, a feeling for accent, as introduced in ordinary vocal music, may be awakened and enforced. This practice is intended only for the more advanced singers in the Second Reader : —

$\frac{2}{4}$								
	Tä	Tä	Tä	Tä	Tä	Tä	Tä	Tä
	3	2	3	2	3	2	3	2
$\frac{3}{4}$								
	Tä	Tä	Tē	Tä	Tä	Tē	Tä	Tä
	3	2	2	3	2	2	3	2
$\frac{4}{4}$								
	Tä	Tä	Tō	Tē	Tä	Tä	Tō	Tē
	4	2	3	2	4	2	3	2
$\frac{6}{4}$								
	Tä	Tä	Tē	Tō	Tä	Tē	Tä	Tä
	4	2	2	3	2	2	4	2

SYNCOBATONS.

2
4

Tä Tä - - ä Tä - - ä Tä - - ä Tä

3 2 3 2 3 2 3 2

3 5 5 5 2

3
4

Tä Tä Tē - ä Tä Tē - ä Tä - ē Tä Tä - ē

3 2 2 3 2 2 3 2 2

3 2 5 2 5 4 3 4

4
4

Tä Tä Tō Tē - - ä Tä Tō Tē - -

4 2 3 2 4 2 3 2

4 2 3 6 2 3 6

ä Tä - - ö Tē - - ä Tä - - ö Tē

4 2 3 2 4 2 3 2

. . . 5 6 5 2

6
4

Tä Tä - ē Tō Tä - ē Tä Tä - ē Tō Tä Tē

4 2 2 3 2 2 4 2 2 3 2 2

4 4 3 4 4 4 3 2 6

ä Tä Tē - o Tä Tē - ä Tä Tē - o Tä Tē

4 2 2 3 2 2 4 2 2 3 2 2

. . . 2 5 2 6 2 5 2 2

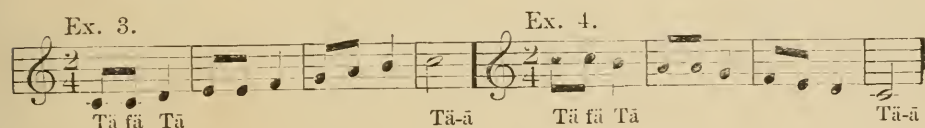
THE HIGH SCHOOL MUSIC READER.

Ex. 1. Ex. 2.




Tä Tä Tä-ä Tä Tä Tä-ä

Ex. 3. Ex. 4.



Tä fä Tä Tä-ä Tä fä Tä Tä-ä

Ex. 5. Ex. 6.



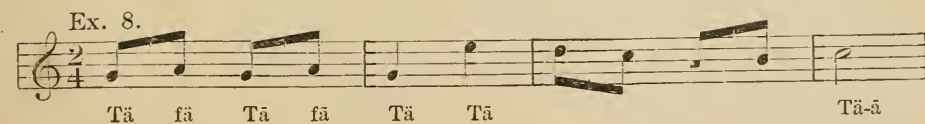
Tä Tä Tä-ä Tä fä Tä Tä-ä

Ex. 7.



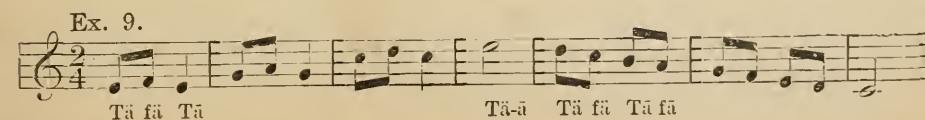
Tä fä Tä fä Tä Tä

Ex. 8.



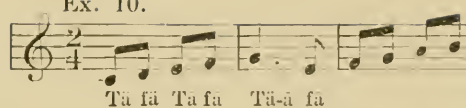
Tä fä Tä fä Tä Tä Tä-ä

Ex. 9.



Tä fä Tä Tä-ä Tä fä Tä fä

Ex. 10.



Tä fä Tä fä Tā-ā fā

Ex. 11.



Tā-ā Tā fä Tā fä



Tā Tā Tā-ā

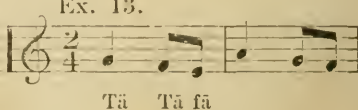
Tā Tā

Ex. 12.

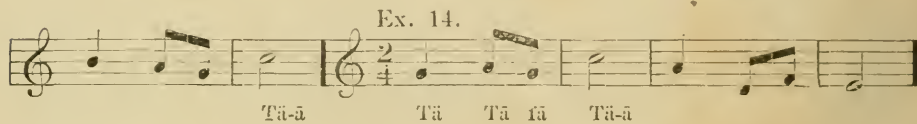


Tā Tā fä Tā fä Tā Tā fä Tā fä Tā-ā

Ex. 13.

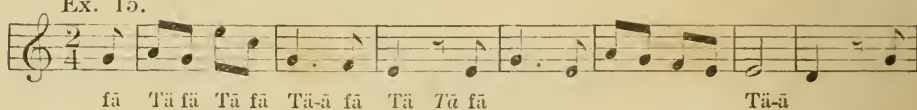


Tā Tā fä



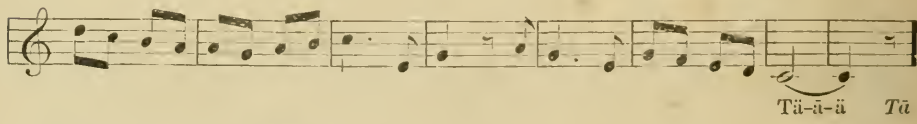
Tā-ā Tā Tā fä Tā-ā

Ex. 15.



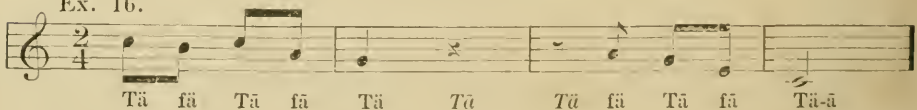
fā Tā fä Tā fä Tā-ā fā Tā Tā fä

Tā-ā



Tā-ā-ā Tā

Ex. 16.



Tā fā Tā fā Tā Tā Tā fā Tā fā Tā-ā

Ex. 17.



Tā fā Tā fā Tā fā Tā

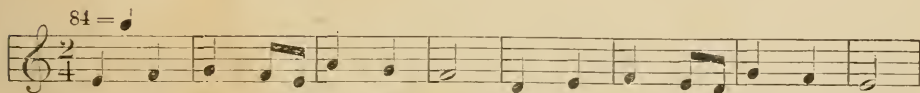
Tā Tā fā Tā Tā

Ex. 18.

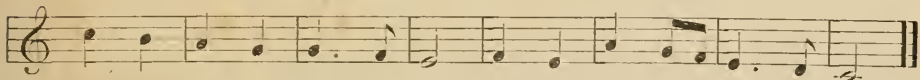


No. 1.

MORNING HYMN.



1. Now the shades of night are gone ; Now the morn - ing light is come ;
2. Fill our souls with heaven-ly light, Ban - ish doubt and clear our sight ;
3. Keep our haugh - ty pas - sions bound ; Save us from our foes a - round ;
4. When our work of life is past, Oh, re - ceive us then at last ;

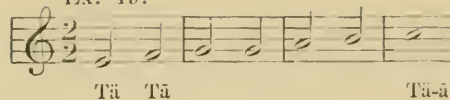


Lord, may we be thine to-day ; Drive the shades of sin a - way.
 In thy ser - vice, Lord, to - day, May we la - bor, watch and pray.
 Go - ing out and com - ing in, Keep us safe from ev - ery sin.
 Night and sin will be no more, When we reach the heaven-ly shore.

EPISCOPAL COLL.



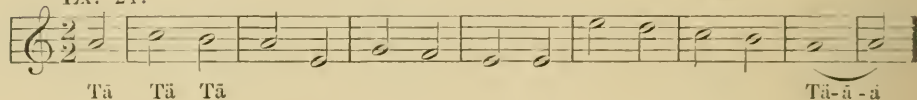
Ex. 19.



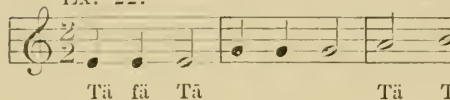
Ex. 20.



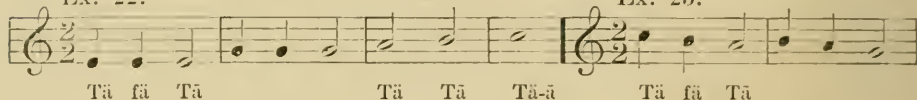
Ex. 21.



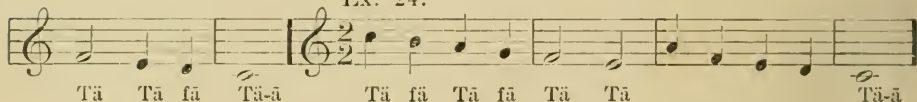
Ex. 22.



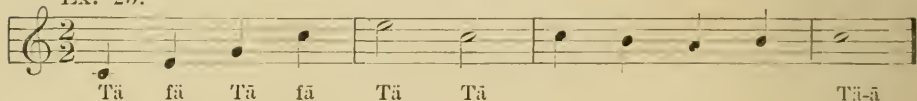
Ex. 23.



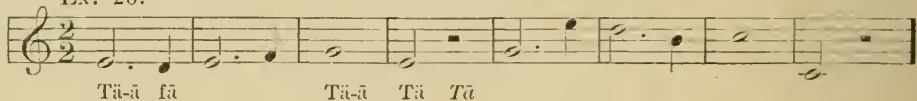
Ex. 24.



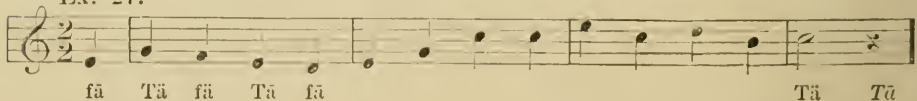
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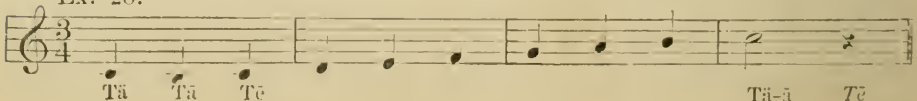
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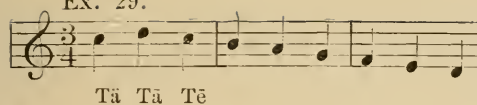
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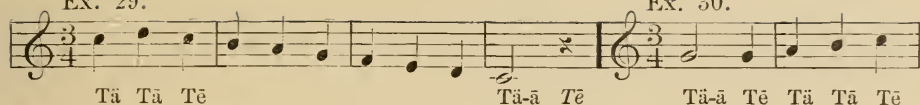
Ex. 28.



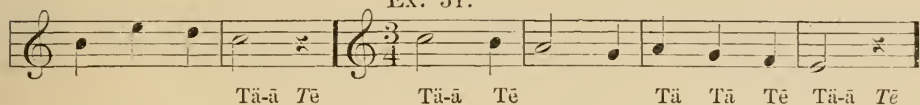
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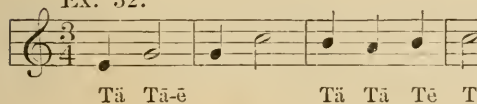
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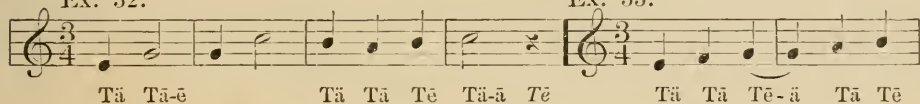
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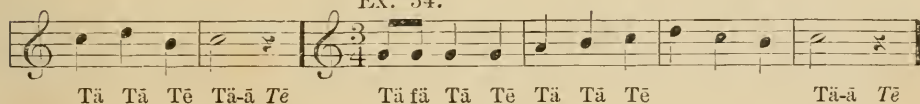
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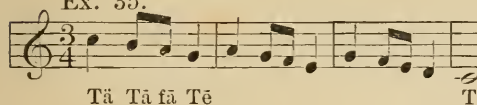
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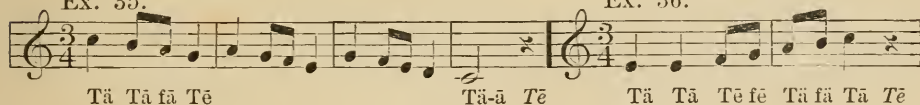
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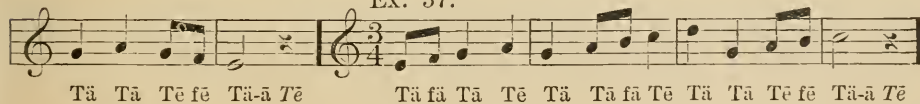
Ex. 35.



Ex. 36.



Ex. 37.



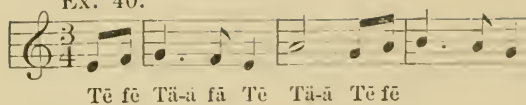
Ex. 38.



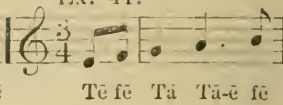
Ex. 39.



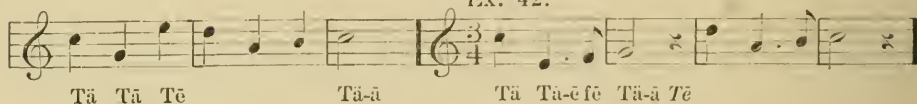
Ex. 40.



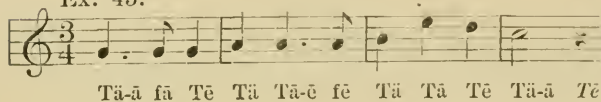
Ex. 41.



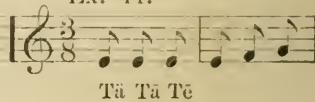
Ex. 42.



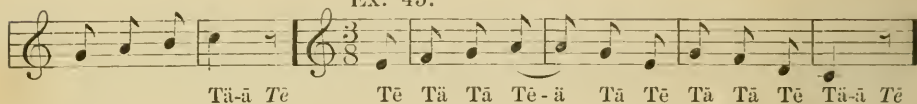
Ex. 43.



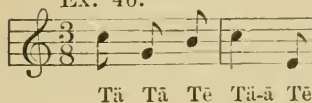
Ex. 44.



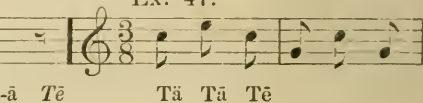
Ex. 45.



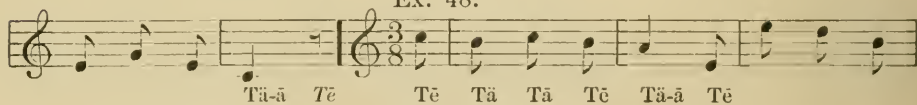
Ex. 46.



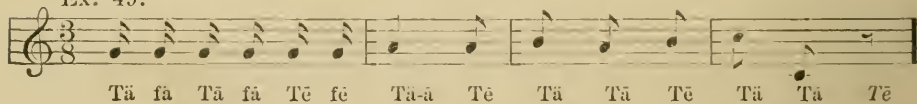
Ex. 47.



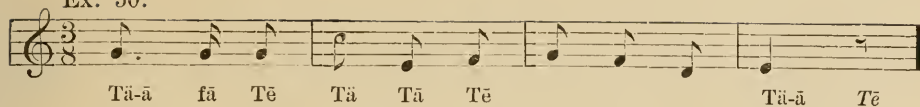
Ex. 48.



Ex. 49.



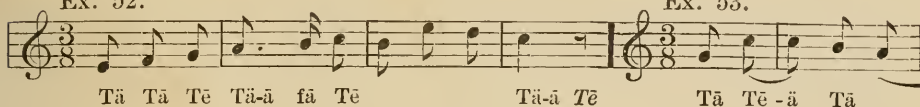
Ex. 50.



Ex. 51.



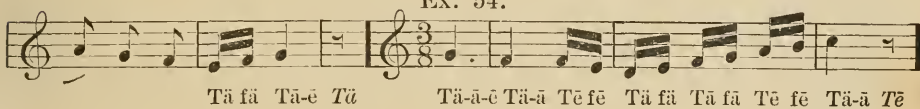
Ex. 52.



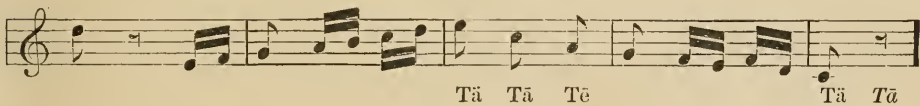
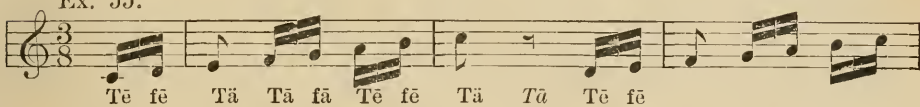
Ex. 53.



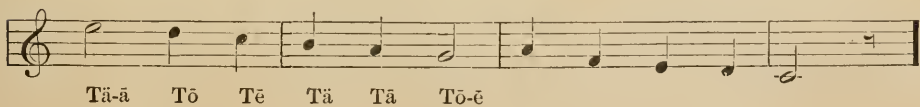
Ex. 54.



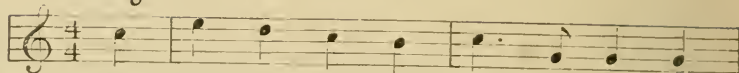
Ex. 55.



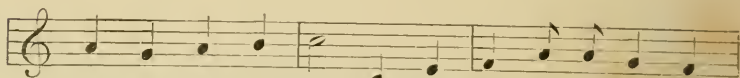
Ex. 56.



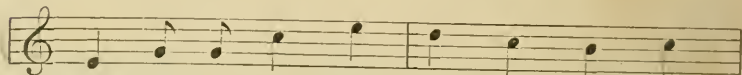
NO. 2. THERE WAS A PIPER.

116 = $\frac{1}{\circ}$ 

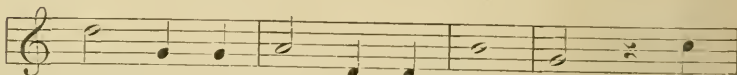
There was a Pip - er had a cow, And



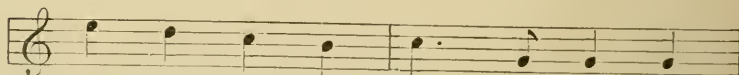
he had naught to give her; He pulled out his pipes and



played her a tune, And bade the cow con -



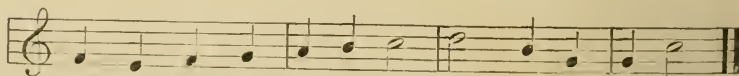
sid - er, con - sid - er, con - sid - er. The



cow con - sid - ered ver - y well, And



gave the Pip - er a pen - - ny, And



bade him play the oth - er tune, "Corn rigs are bon - ny."

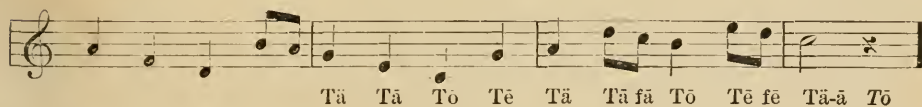
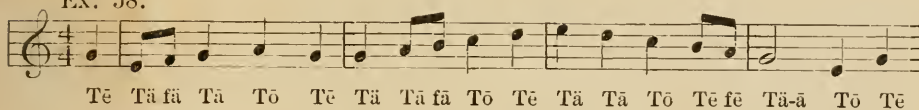
MOTHER GOOSE.



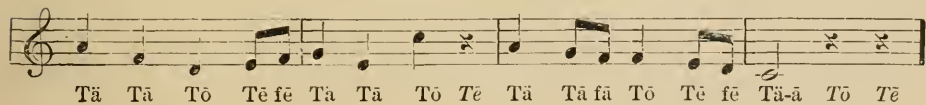
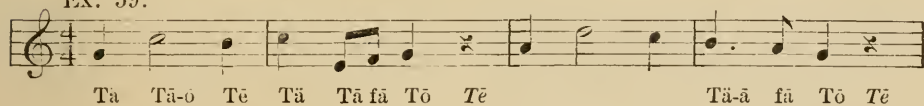
Ex. 57.



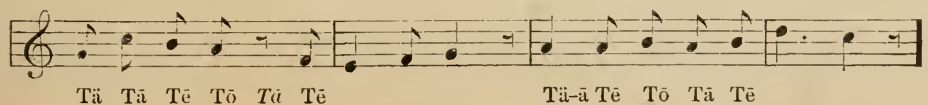
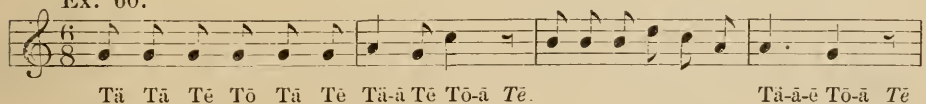
Ex. 58.



Ex. 59.



Ex. 60.



Ex. 61.

Tä-ä-ē Tō-ä-ē Tä Tā Tē Tō Tā Tē Tä-ä-ē Tō-ä Tē

Tä-ä-ē-ō Tā Tē Tā Tā Tē Tō Tā Tē

No. 3.

GO FORWARD!

138 =

1. Go for - ward, press on - ward: 'Tis wis - er by far, Than
 2. Go for - ward, press on - ward: Oh, live not in vain! There's
 3. Go for - ward, press on - ward: A mo - ment's de - lay May

fret - ting and sigh - ing In fear where you are, Than
 wis - dom and hon - or, And glo - ry to gain, There's
 thick - en the shad - ows That rise o'er your way, May

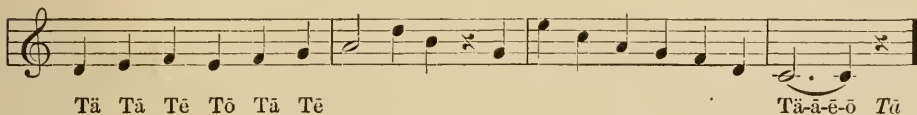
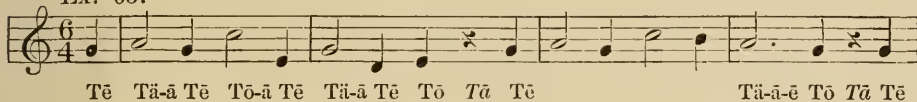
fret - ting and sigh - ing In fear where you are. What - ev - er your call - ing, Your
 wis - dom and hon - or And glo - ry to gain. The path is be - fore you, You've
 thick - en the shad - ows That rise o'er your way. This wait - ing and wast - ing The

aim or pur - suit, In hand with true wis - dom, You'll bear pre - cious fruit.
 on - ly to choose; You win if you're ac - tive; If sloth - ful, you lose.
 sum - mers that fly, Will leave you a slug - gard To lin - ger and die.

Ex. 62.



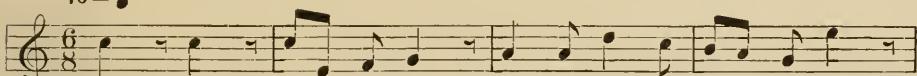
Ex. 63.



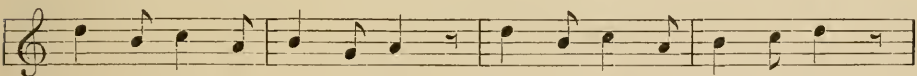
NO. 4.

SPRING VOICES.

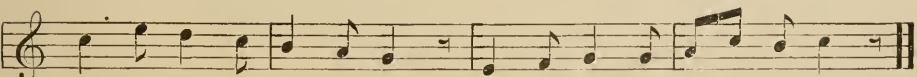
76 = ♩



1. "Caw! caw!" says the Crow, "Spring has come a - gain, I know;
2. "Quack! quack!" says the Duck, "Was there ev - er such good luck!
3. "Croak! croak!" says the Frog, As he leaps out from the bog;

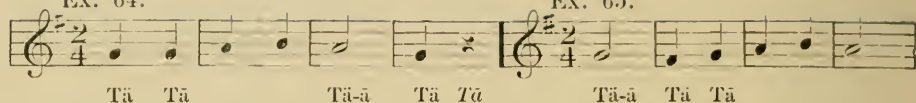


For, as sure as I am born, There's a farm - er plant - ing corn;
 Spring has cleared the pond of ice, And the day is warm and nice,
 "Spring is near, I do de - clare, For the earth is warm and fair;



I shall break-fast there, I trow, Long be - fore his corn can grow."
 Just as I and Good man Drake Thought we'd like a swim to take."
 Croak! croak! croak! I love the spring, When the lit - tle bir - dies sing."

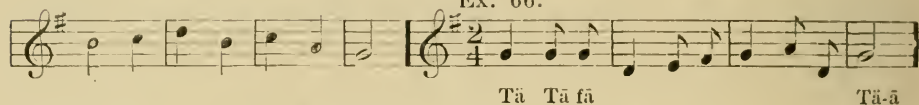
Ex. 64.



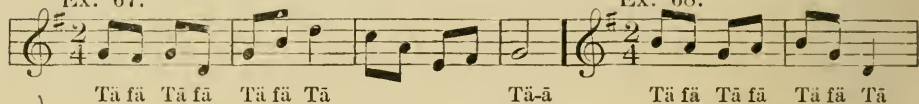
Ex. 65.



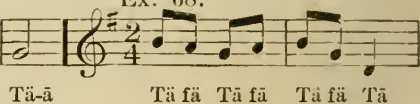
Ex. 66.



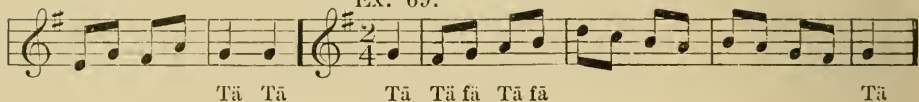
Ex. 67.



Ex. 68.



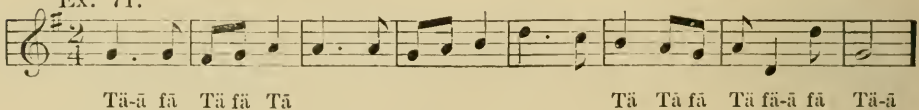
Ex. 69.



Ex. 70.



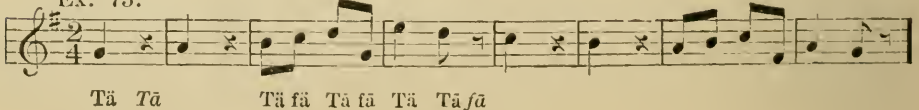
Ex. 71.



Ex. 72.



Ex. 73.





NO. 5.

THE LITTLE MOON.

92 =

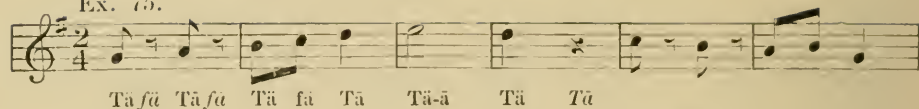
The lit - tle Moon Came out too soon, And in her
fright Looked thin and white. The Stars then shone, And ev - ery
one Twinkled and winked, And laughed and blinked. The great Sun
now rolled forth in might, And drove them all quite out of sight.

LITTLE-FOLK SONGS, MRS. A. B. WHITE.

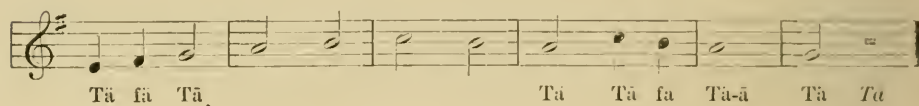
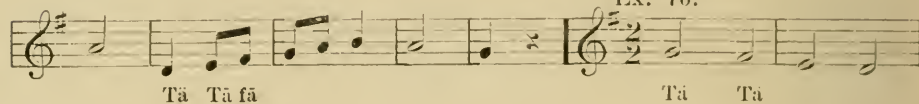
Ex. 74.

Tā Tā fā Tā fā Tā fā Tā fā Tā fā Tā fā Tā
Tā fā Tā fā Tā Tā

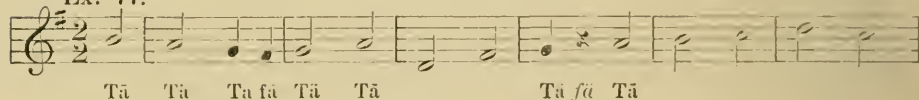
Ex. 75.



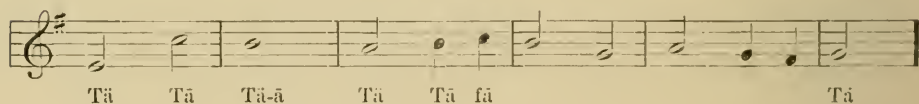
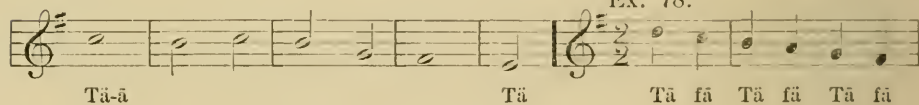
Ex. 76.



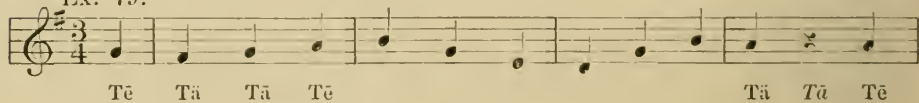
Ex. 77.



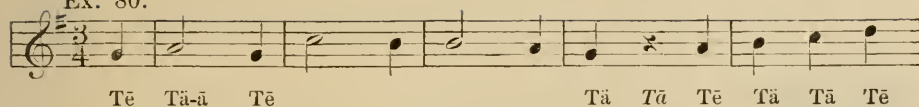
Ex. 78.



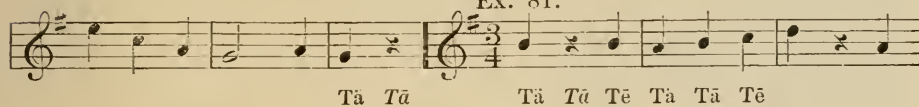
Ex. 79.



Ex. 80.



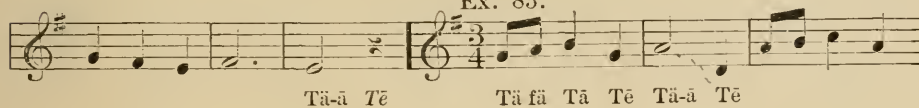
Ex. 81.



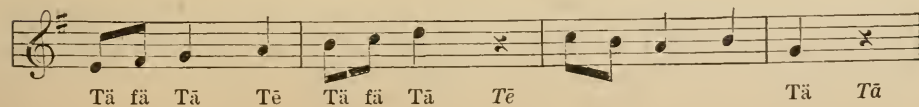
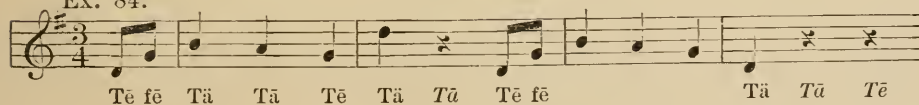
Ex. 82.



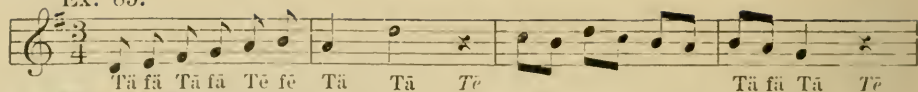
Ex. 83.



Ex. 84.



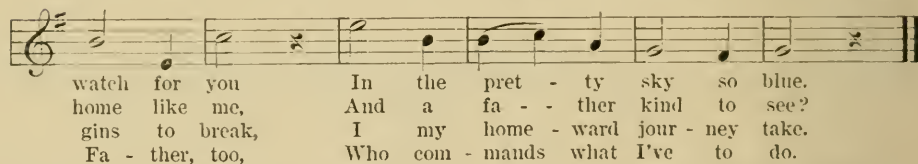
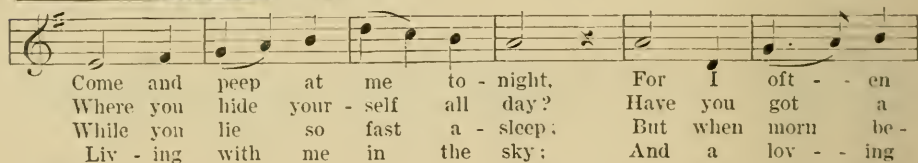
Ex. 85.



NO. 6. LITTLE STAR.

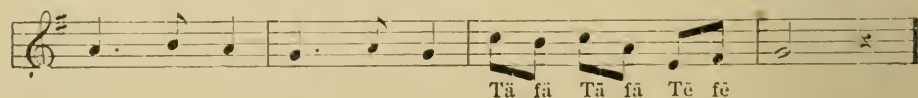
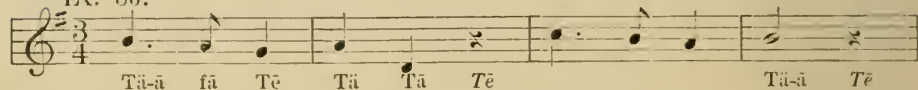


1. Lit - tle star that shines so bright,
2. Lit - tle star! oh, tell me, pray,
3. Lit - tle child! at you I peep,
4. For I've man - y friends on high,

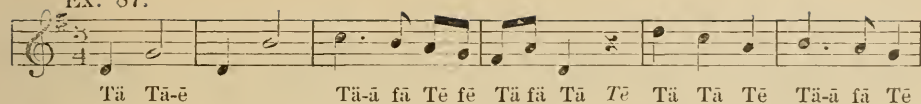


ELLIOTT'S COLL.

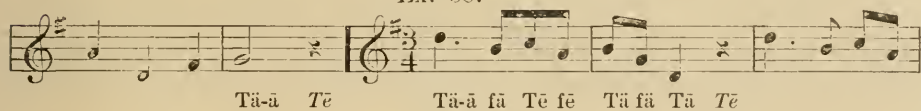
Ex. 86.



Ex. 87.



Ex. 88.



Ex. 89.



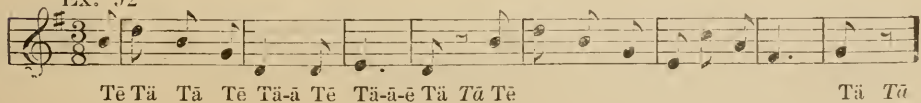
Ex. 90.



Ex. 91.



Ex. 92



Ex. 93.



Tä fä Tä Tē Tä Tä fä Tē fē Tä-ā Tē Tä-ā Tē Tä-ā Tē fē

Ex. 94.

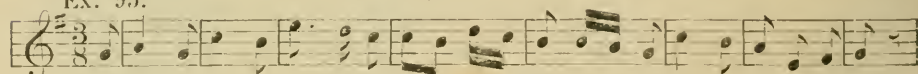


Tē Tä-ā fä Tē Tä-ā Tē fē

Tä Tā Tē fē

Tä Tä Tē Tä Tä-ē fē Tä Tā

Ex. 95.

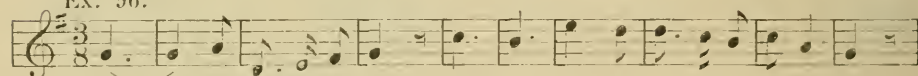


Tē Tä-ā Tē

Tä-ā fä Tē Tä Tä Tē fē Tä Tä fä Tē

Tä Tä Tē Tä Tā

Ex. 96.



Tä-ā-ē-ā-ā Tē Tä-ā fä Tē Tä-ā Tē Tä-ā-ē

Tä-ā Tē

Tä Tä-ē

Ex. 97.



Tä Tä Tō Tē Tä Tä Tō-ē

Tä-ā Tō Tē

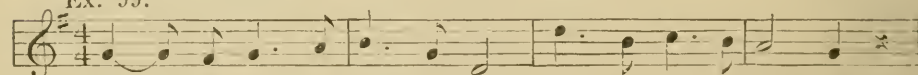
Tä-ā Tō Tē

Ex. 98.



Tä fä Tä Tō Tē fē Tä Tä Tō-ē Tä Tä fä Tō fō Tē Tä-ā Tō Tē Tä Tä Tō Tē

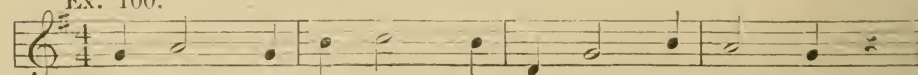
Ex. 99.



Tä - ā fä Tō-ē fē Tä-ā fä Tō-ē

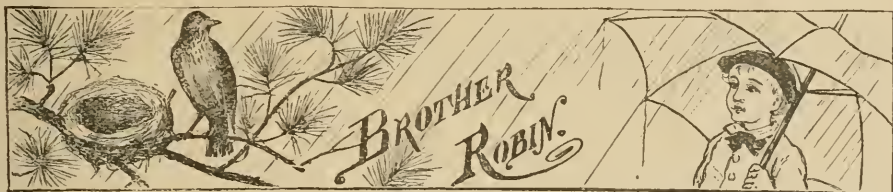
Tä-ā Tō Tē

Ex. 100.

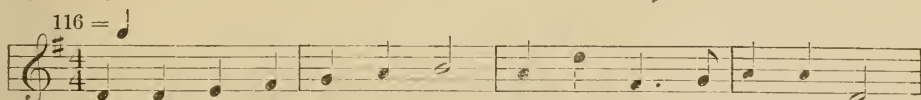


Tä Tä-ō Tē

Tä-ā Tō Tē



No. 7.



1. Lis - ten, in the A - pril rain, Broth - er Rob - in's here a - gain;
 2. Though he finds the old pine - tree Is not where it used to be,
 3. He has nei - ther grief nor care; Build - ing sites are ev - ery - where;
 4. Though old mous - ing puss, last year, Eat his lit - tle ones, I fear,



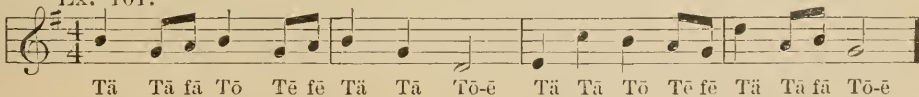
Songs, like show - ers, come and go, He is house - build - ing, I know.
 And the nest he made last year, Torn and scat - tered far and near.
 If one nest is blown a - way, Fields are full of sticks and hay.
 And he al - most died of fright, — That is all for - got - ten quite.

Chorus.

1. Chip, chip, cheer - y, he is sing - ing, Light - ly on an elm twig swinging.
 2-3-4. Chip, chip, cheer - y, he keeps sing - ing, Light - ly on an elm twig swinging.

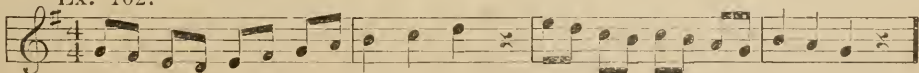
MRS. ANDERSON.

Ex. 101.



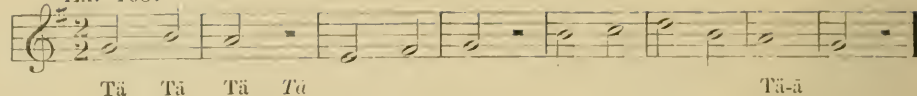
Tä Tä fä Tō Tē fē Tä Tā Tō-ē Tä Tā Tō Tē fē Tä Tä fä Tō-ē

Ex. 102.



Tä fä Tä fä Tō fō Tē fē Tä Tā Tō Tē

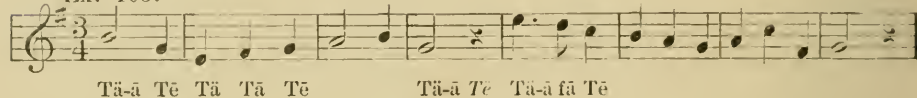
Ex. 103.



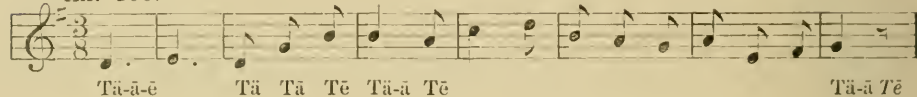
Ex. 104.



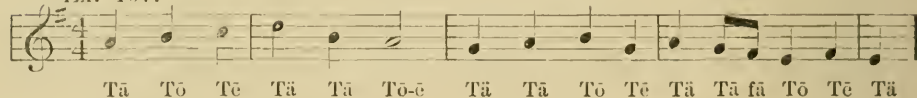
Ex. 105.



Ex. 106.



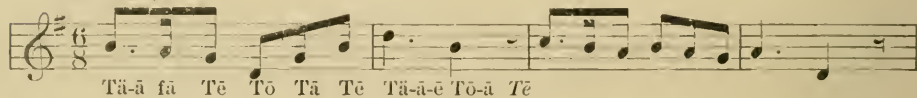
Ex. 107.



Ex. 108.



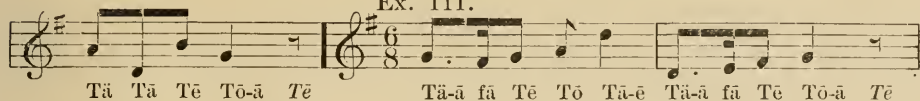
Ex. 109.



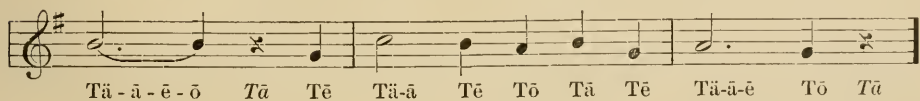
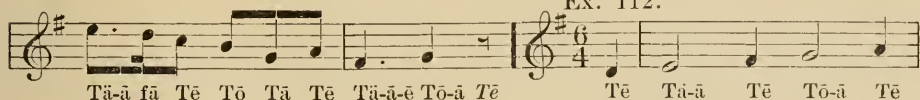
Ex. 110.



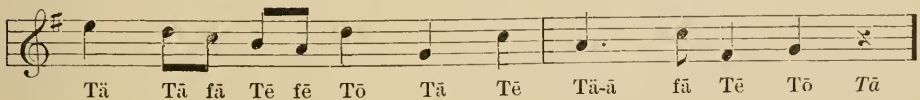
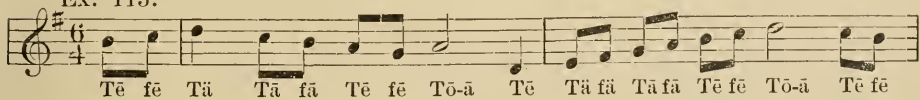
Ex. 111.



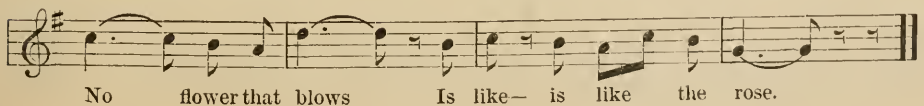
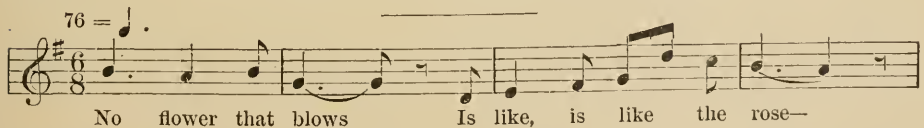
Ex. 112.



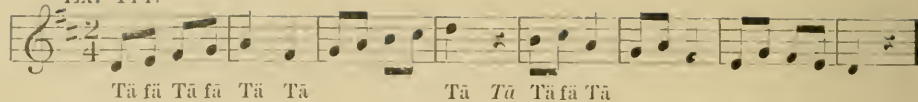
Ex. 113.



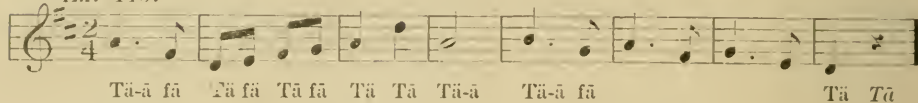
No. 8. NO FLOWER THAT BLOWS.



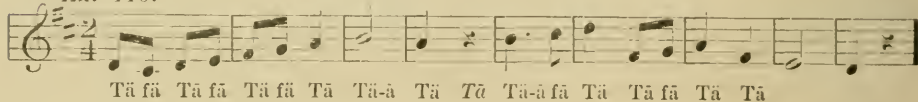
Ex. 114.



Ex. 115.



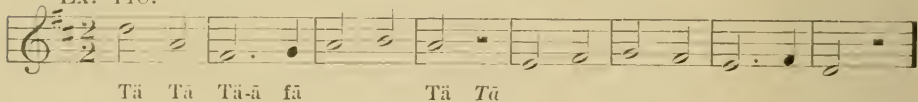
Ex. 116.



Ex. 117.



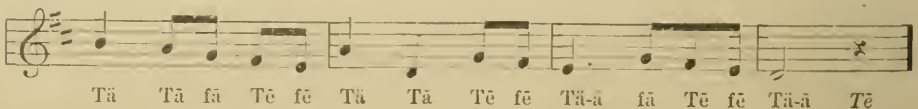
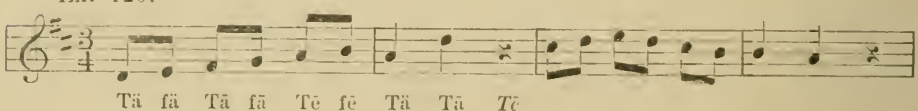
Ex. 118.



Ex. 119.

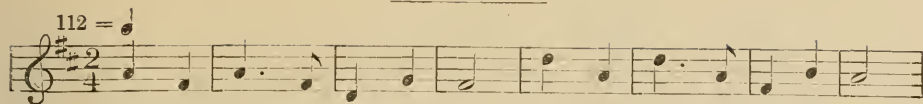


Ex. 120.



NO. 9.

THE PIPER.



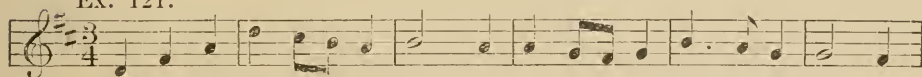
1. Pip - ing down the val - leys wild, Pip - ing songs of pleas - ant glee,
2. "Pipe a song a - bout a lamb!" So I piped with mer - ry cheer;
3. "Drop thy pipe, thy hap - py pipe; Sing thy songs of hap - py cheer!"
4. "Pip - er, sit thee down, and write In a book, that all may read!"
5. And I made a ru - ral pen, And I stained the wa - ter clear,



On a cloud I saw a child, And he laugh - ing said to me :
 "Pip - er, pipe that song a - gain!" So I piped; he wept to hear.
 So I sang the same a - gain, While he wept with joy to hear.
 So he van - ished from my sight, And I plucked a hol - low reed,
 And I wrote my hap - py songs Ev - ery child may joy to hear.

WILLIAM BLAKE.

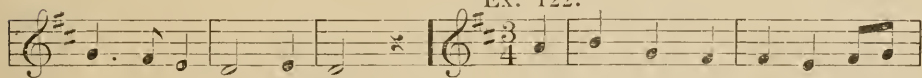
Ex. 121.



Tä Tä Tē Tä Tä fā Tē Tä-ā Tē

Tä-ā fā Tē

Ex. 122.



Tä-ā Tē

Tē Tä Tä Tē Tä Tä Tē fē

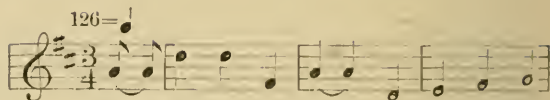


Tä Tä Tē fē

Tä Tä fā Tē fē Tä Tä



NO. 10. THE NEW MOON.



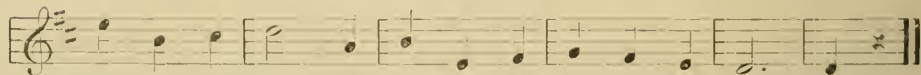
1. Dear Moth-er, how pretty The moon looks to-
2. If I were up there With you and my
3. I would call to the stars To keep out of the
4. And there we would stay In the bean - ti - ful



- night ! She was nev - er so cunning be - fore;
 friends, I'd rock in it nice - ly, you'd see;
 way, Lest we should rock o - ver their toes;
 skies, And thro' the bright clouds we would roam;



Her two lit - tle horns Are so sharp and so bright, I hope she'll not
 I'd sit in the mid - dle And hold by both ends, Oh, what a bright
 And then I would rock Till the dawn of the day, And see where the
 We would see the sun set, And see the sun rise, And on the next



grow an - y more— I hope she'll not grow an - y more.
 era - dle 'twould be— Oh, what a bright era - dle 'twould be.
 pret - ty moon goes— And see where the pret - ty moon goes.
 rain - bow come home— And on the next rain - bow come home.

MRS. FOLLEN.

Ex. 123.



Tā - ā fā Tē fē Tā fā Tā Tē

Tā Tā Tē



Tā fā Tā Tē fē Tā fā Tā fā Tē fē Tā - ā Tē

Ex. 124.

Tä Tä Tē Tä Tā-ē Tā-ā fā Tē fē Tā fā Tä Tē

Tā fā Tä Tē fē Tā fā Tä Tē Tā-ā Tē

Ex. 125.

Tā-ā Tē rē lē Tä Tā Tē fē Tā Tā Tē Tā fā Tä Tē

Tā Tā fā Tē fē Tā-ā Tē

Ex. 126.

Tā-ā fā Tē Tā Tā fā Tē fē Tā-ā Tē

Tā fā Tā fā Tē fē Tā Tā Tē Tā-ā Tē

Ex. 127.

Tā Tā-ē Tā-ā fā Tē Tā Tā Tē

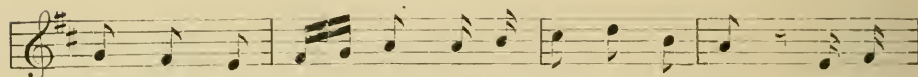
Tā Tā Tē Tā-ā Tē

NO. 11.

JOY EVERYWHERE.



1. I have been on the moun-tain That the song birds love best; They were
2. I have been in the gar-den Where the bu-sy bees roam; They were
3. I have been in the mead-ows, The lamb-kins were there, On the



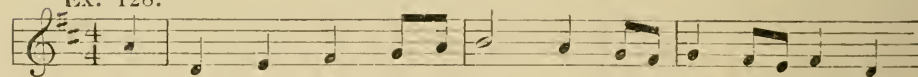
sit - ting, were flit - ting, They were build - ing their nest, They were
com - ing, all hum - ming, To their straw-cov - ered home, They were
mount, in the mead - ow, There was joy ev - ery - where, On the



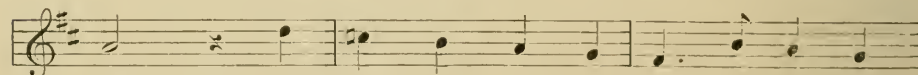
sit - ting, were flit - ting, They were build - ing their nest,
com - ing, all hum - ming, To their straw cov - ered home.
mount, in the mead - ow, There was joy ev - ery - where.

GERMAN, TR. BY DULCKEN.

Ex. 128.



Tē Tā Tā Tō Tē fē Tā-ā Tō Tē fē Tā Tā fā Tō Tē

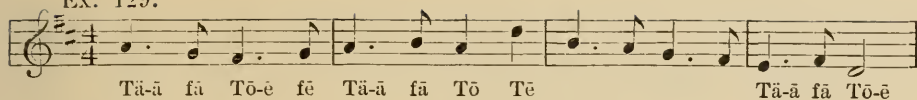


Tā-ā Tō Tē Tā Tā Tō Tē Tā-ā fā Tō Tē



Ta Tā Tō Tē fē Tā Tā fā Tō Tē fē Tā-ā Tō

Ex. 129.



Ex. 130.

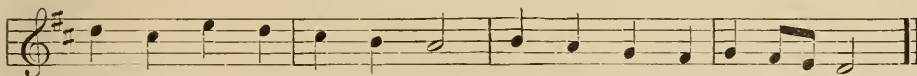


No. 12.

TRUTH.

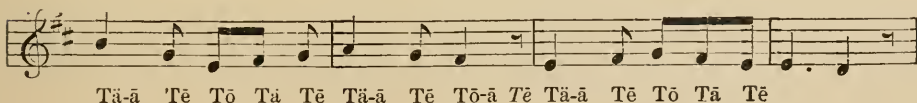
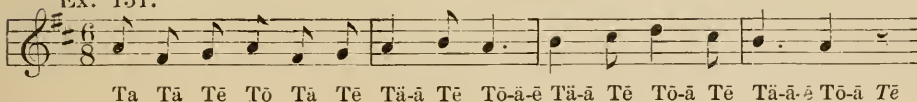


2. Child, at all times tell the truth, Let no lie de - file thy mouth;

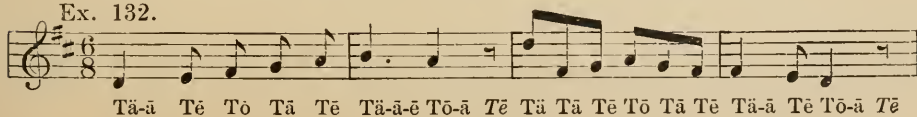


COATES' COLL.

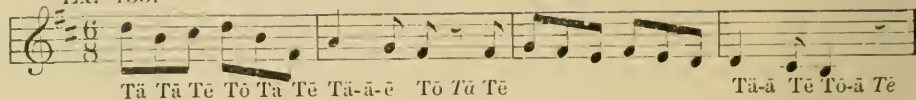
Ex. 131.



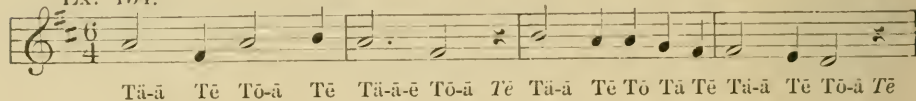
Ex. 132.



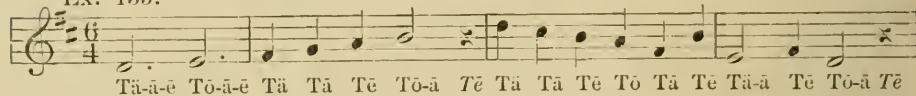
Ex. 133.



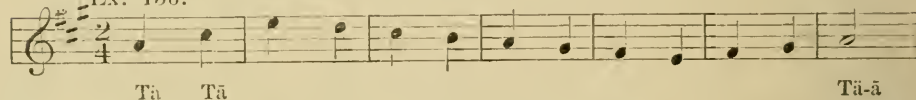
Ex. 134.



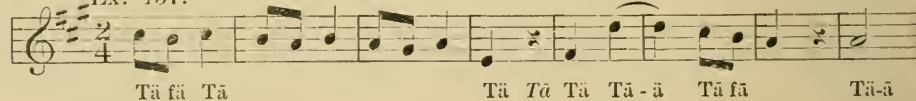
Ex. 135.



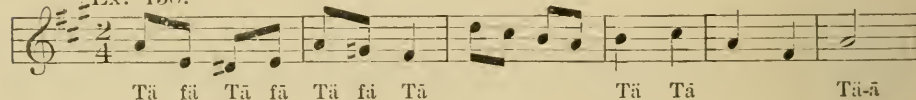
Ex. 136.



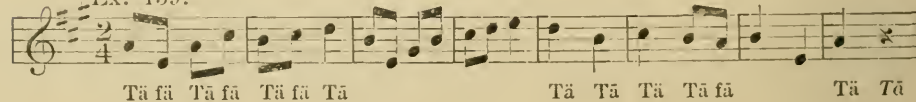
Ex. 137.



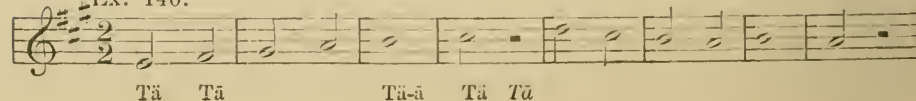
Ex. 138.



Ex. 139.



Ex. 140.

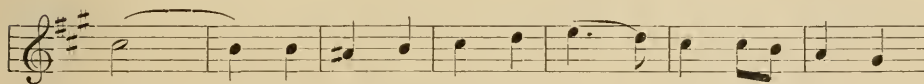




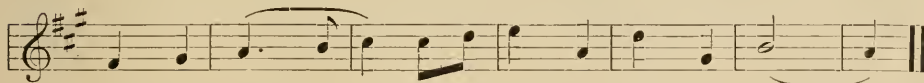
No. 13.



1. The withered leaves are fall - - - ing In si - lence to the
 2. The winds go soft - ly sigh - - - ing The na - ked branch - es
 3. When Spring re - turn - ing bring - - eth Sweet flower - ets to the

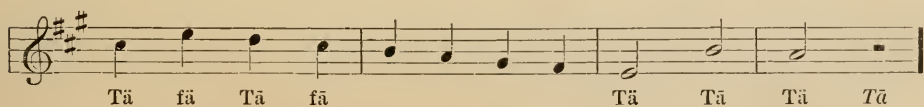
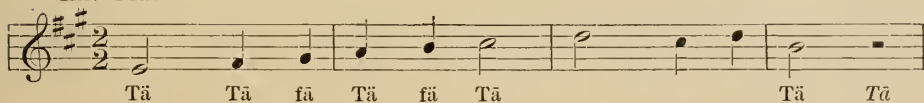


ground, . . The wild birds, o'er us call - - ing, To warm - er
 through, . . They mourn the Old Year dy - - ing, They mur - mur
 plain, . . . And all the wood-land ring - - eth, With mel - o -

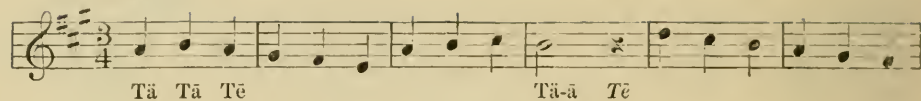


climes are bound, . . . To warm - er climes are bound. . .
 for the New, . . . They mur - mur for the New, . . .
 dy a - gain, . . . With mel - o - dy a - gain. . .

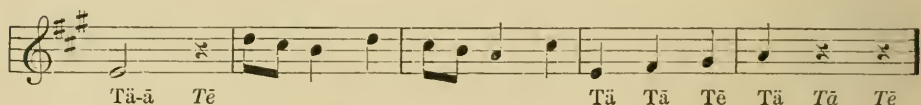
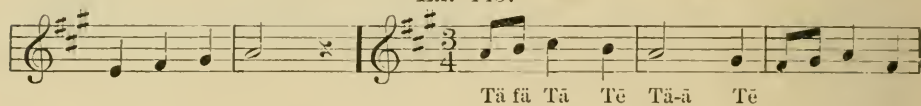
Ex. 141.



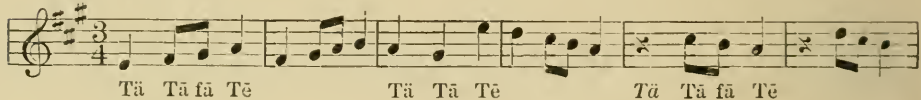
Ex. 142.



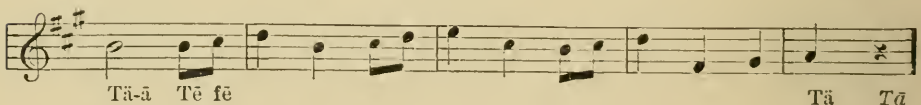
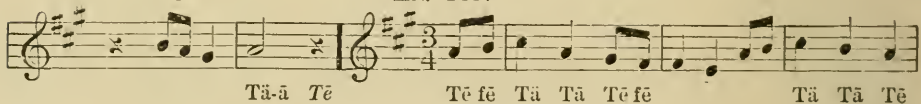
Ex. 143.



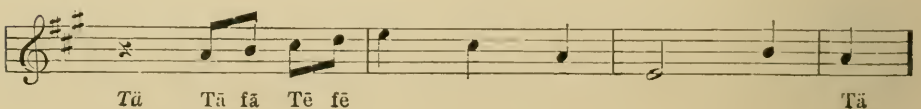
Ex. 144.



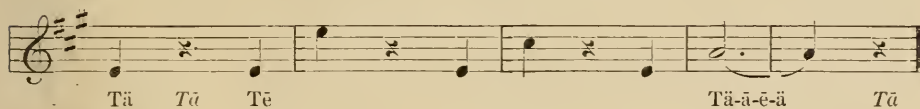
Ex. 145.



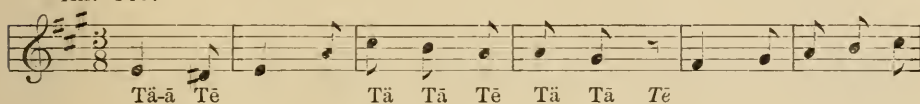
Ex. 146.



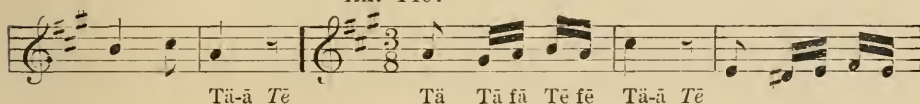
Ex. 147.



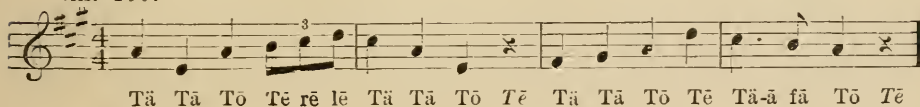
Ex. 148.



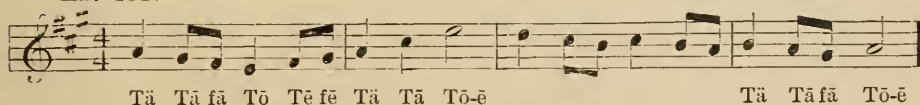
Ex. 149.



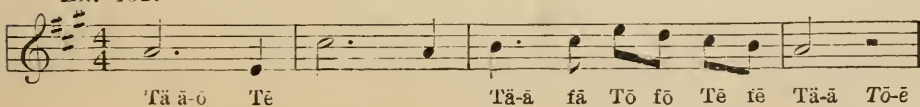
Ex. 150.



Ex. 151.

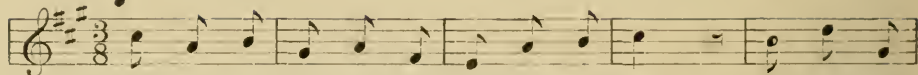


Ex. 152.



NO. 14.

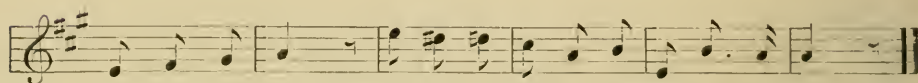
THE BREEZE.

120 = 

- | | | |
|------------------------------------|-----------------------|---------------|
| 1. Where does the breeze come from | That lifts your hair. | La - den with |
| 2. Up on some moun-tain-top, | Fro - zen and drear, | It, 'mid a |
| 3. Then flew the pleas-ant wind | O - ver the sea, | Catch-ing. at |
| 4. Where birds their o - pen nests | In or - chards build, | Then past the |
| 5. Where does it die at last? | No - bod - y knows, | Wheth - er in |



- | | |
|-------------------------------------------|----------------------------------|
| thous - and songs Learned ev - ery where? | E'en while it fans your cheek, |
| hun - dred snows Grew keen and clear; | Sucked in - to i - cy caves, |
| ev - ery bound, Wild minstrel - sy; | O'er beds of gar - den flowers |
| old church tower, With swallows filled, | Lift - ing the haw - thorn leaf, |
| des - ert wastes, Or Arc - tie snows. | What if it nev - er dies, |



- | | |
|------------------------|---------------------------------------------------------|
| Lo! it is past; | Where was it born at first, Where dies at last? |
| Dashed on the rock, | It felt the lightning's spear, The earthquake's shock. |
| Faint with per - fume, | On thro' the sol - emn shades Of woodland gloom. |
| Start - ling the hare, | Sure - ly the light - some breeze Strays every - where! |
| But flits a - long, | Add-ing each new sur-prise Un - to its song? |

MRS. ANDERSON.

Ex. 153.



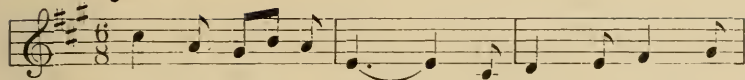
Tē fē Tā fā Tā fā Tō fō Tē fē Tā-ā fā Tō Tē fē



Tā-ā fā Tō

No. 15. CONTENTMENT.

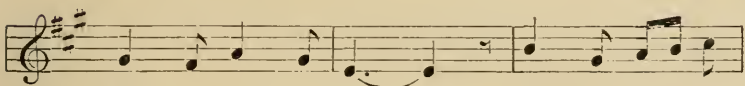
72 = ♩



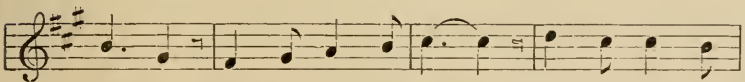
1. See the brook-let flow - - - ing Thro' the val - ley
2. See yon spar - row fly - - - ing O'er the wood - bine
3. Like the brook-let flow - - - ing Let thy liv - ing



free, . . . O'er the peb - bles go - - - ing
 leaves, . . . To his warm nest hie - - - ing,
 be, . . . On - ward ev - er go - - - ing



Ev - er mer - ri - ly! . . . Now in qui - et
 Un - der-neath the eaves! . . . Nought knows he of
 Mer - ri - ly and free! . . . Be, too, like the



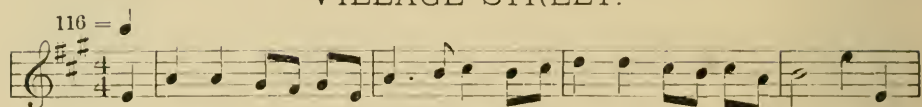
roam - ing, Now with ear - nest zeal, Hard at la - bor
 sor - row, Bu - sy all the day, Thinks not of the
 spar - row In thy work or play, Nev - er trou - ble



foam - - - ing Round the mist - y wheel! . .
 mor - - - row, Sure of food al - way. . .
 bor - - - row, Be con - tent al - way! . .



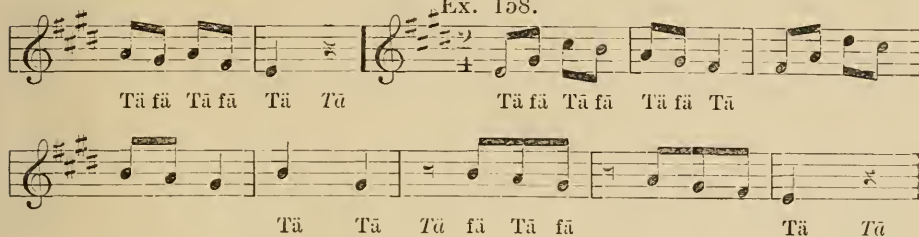
NO. 16. AS I WALKED THROUGH THE VILLAGE STREET.



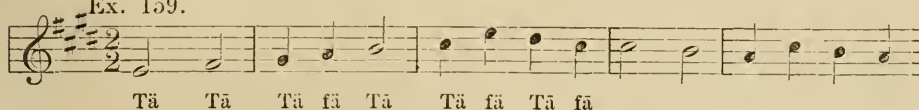
Ex. 157.



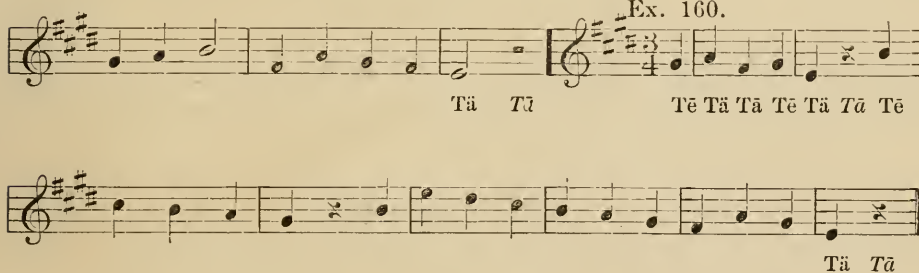
Ex. 158.



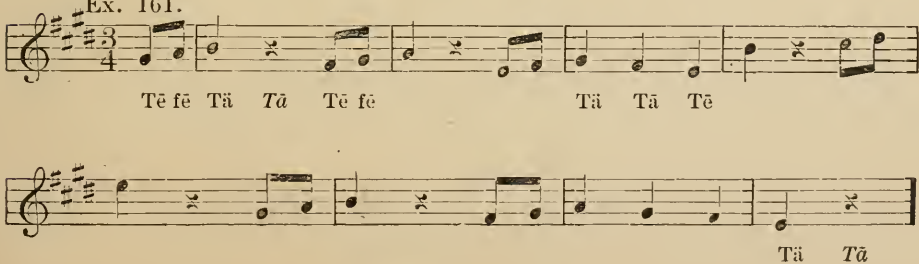
Ex. 159.





Ex. 160.

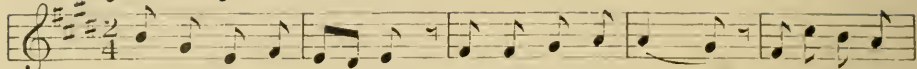


Ex. 161.

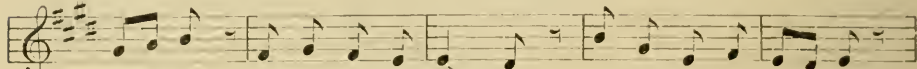


NO. 17. IF I WERE A SUNBEAM.

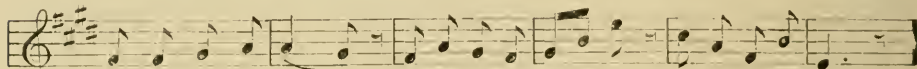
63 =  OR 126 = 



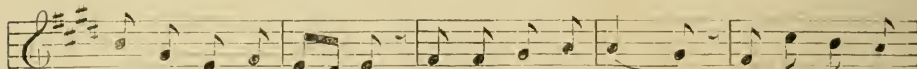
If I were a sun-beam, I know what I'd do; I would seek white




li - lies Rain - y wood-lands through. I would steal a - mong them.




Soft-est light I'd shed, Un-til ev-ery li - ly Raised its drooping head.



"If I were a sun-beam, I know where I'd go; In - to low-liest



hov - els, Dark with want and woe; Till sad hearts looked up - ward,



I would shine and shine; Then they'd think of heaven, Their sweet home and mine."

LUCY LARCOM.

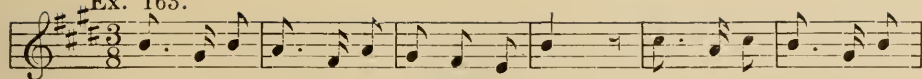
Ex. 162.



Tä fä Tä fä Tē fē Tä-ä fä Tē Tä-ä Tē



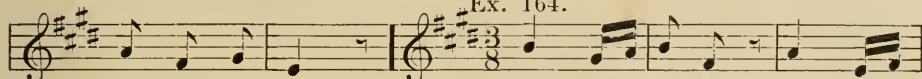
Ex. 163.



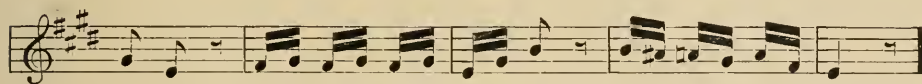
Tä-ä fä Tē

Tä Tä Tē Tä-ä Tē

Ex. 164.



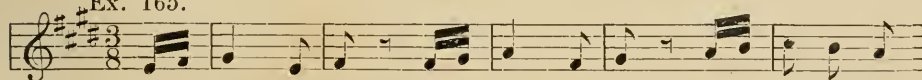
Tä-ä Tē fē Tä Tä Tē



Tä fä Tä fä Tē fē Tä fä Tä Tē

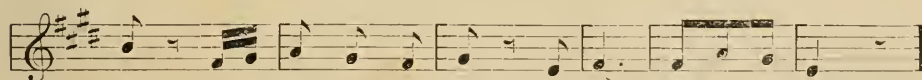
Tä-ä Tē

Ex. 165.



Tē fē Tä-ä Tē Tä Tä Tē fē

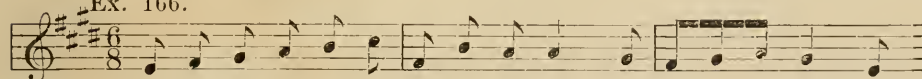
Tä Tä Tē



Tä Tä Tē fē

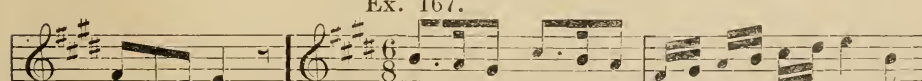
Tä Tä Tē Tä-ä-c-ä Tä Tē Tä-ä Tē

Ex. 166.



Tä Tä Tē Tō Tä Tē Tä Tä Tē Tō-ä Tē

Ex. 167.



Tä Tä Tē Tō-ä Tē

Tä-ä fä Tē Tō-ä fä Tē Tä fä Tä fä Tē fē Tō-ä Tē

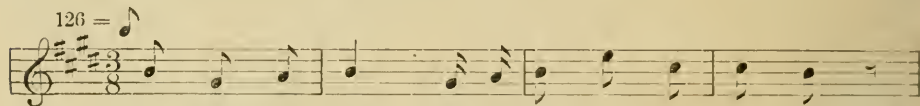


Tä Tä fä Tē fē Tō Tä fä Tē fē Tä Tä-ä fē Tō-ä Tē



NO. 18.

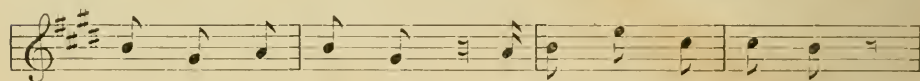
THE BLUE-BIRD.



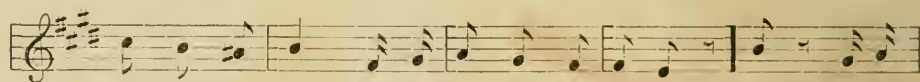
I know the song that the blue-bird is sing-ing,



Out in the apple-tree, where he is swing-ing.



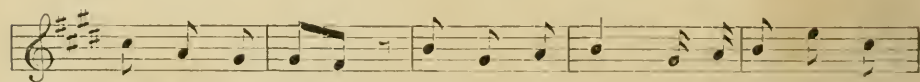
Brave little fellow! the skies may be drear-y,—



Nothing cares he while his heart is so cheer-y. Hark! how the



music leaps out from his throat! Hark! was there ev-er so



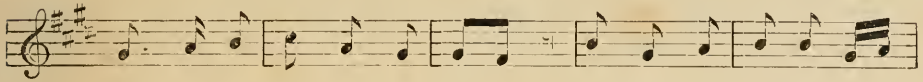
merry a note? Listen a while, and you'll hear what he's



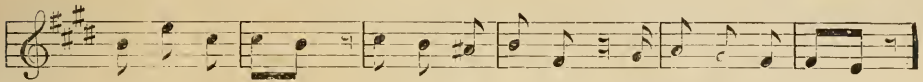
say-ing; Up in the apple tree swing-ing and sway-ing.



"Dear lit - tle blos - soms down un - der the snow, You must be



wea - ry of win - ter, I know; Hark while I sing you a



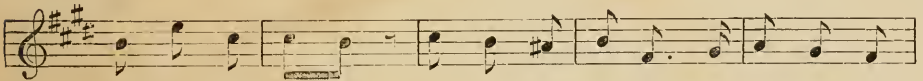
mes - sage of cheer! Sum - mer is com - ing, and springtime is here!



"Lit - tle white snow-drop! I pray you a - rise; Bright yel - low



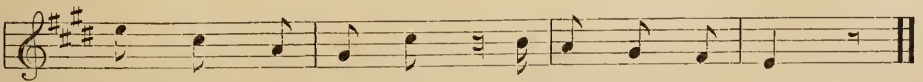
cro - cuses! come op - en your eyes; Sweet lit - tle vi - o - lets,



hid from the cold, Put on your man - tles of pur - ple and



gold; Daf - fo - dils! daf - fo - dils! say, do you hear?

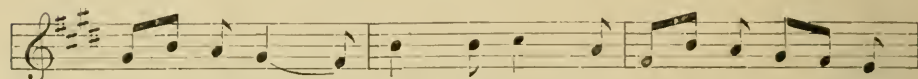


Sum - mer is com - ing! and spring - time is here!"

NO. 19. THE HEAVENLY FATHER.



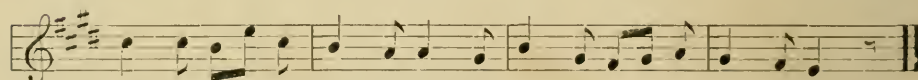
1. Can you count the stars that bright - ly Twin - kle in the
 2. Do you know how man - y chil - dren Rise each morn - ing,



mid - night sky? Can you count the clouds so light - ly
 blithe and gay? Can you count the lit - tle voic - es

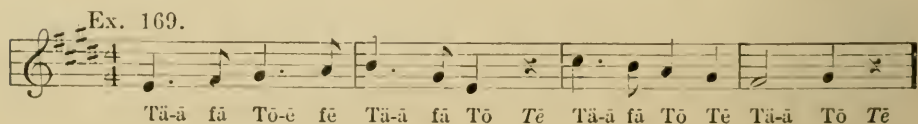


O'er the mead-ows float - ing by? God the Lord doth mark their number
 Sing - ing sweet - ly day by day? God hears all the lit - tle voic-es,—



With his eyes, that nev - erslum - ber; He hath madethem, ev' - ry one.
 In their in - fant songs re-joic - es; He doth love them, ev' - ry one.

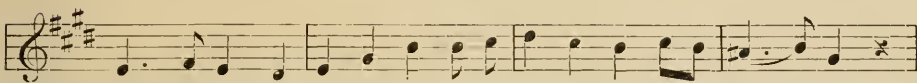
GERMAN, TR. BY DULCKEN.



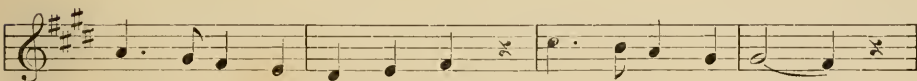
NO. 20. WHEN THE MERRY LARK DOTH GILD.



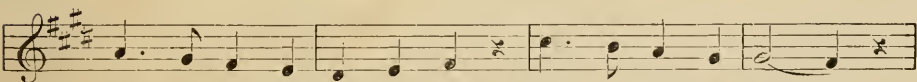
1. When the mer - ry lark doth gild . . With his song the sum - mer hours,
2. Now from off the ash - y stone The chil - ly midnight crick - et cri - eth,
3. Yet, be mer - ry; all a - round . . Is through one vast change re - volv - ing;



And their nests the swallows build In the roofs and tops of tow - ers,
 And all mer - ry birds are flown, And our dream of pleas - ure di - - eth;
 E - ven Night, who late - ly frowned, Is in pal - er dawn dis - sol - ving.



And the gold - en broom - flower burns All a - bout the waste,
 Now the once blue, laugh - ing sky Sad - dens in - to gray,
 Earth will burst her fet - ters strange, And in Spring grow free;



And the maid - en May re - turns With a pret - ty haste,
 And the froz - en riv - ers sigh, Pin - ing all a - way!
 All things in the world will change, Save my love for thee!



Then, how mer - ry are the times! The Sum - mer times! the Spring times!
 Now, how sol - emn are the times! The Win - ter times! the Night times!
 Sing then, hope - ful are all times— Win - ter, Sum - mer, Spring times!

HARRY CORNWALL.

Ex. 170.

Tā Tā fā Tō Tē fē Tā Tā fā Tō Tē

Ex. 171.

Tē Tā fā Tā fā Tō Tē

Tā fā Tā fā Tō Tē fē Tā fā Tā fā Tō fō Tē fē Tā fā Tā fā Tā

Ex. 172.

Tā Tā Tā Tā-ā Tā Tā fā

Ex. 173.

Tā Tā zā fā nā Tā Tā Tā zā fā nā Tā

Ex. 174.

Tā fā Tā fā Tā Tā Tā Tā-ā-nā Tā Tā

Tā Tā fā Tā Tā

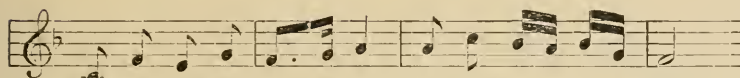
Ex. 175.

Tā-ā-ā nā Tā-ā-ā nā Tā Tā Tā Tā

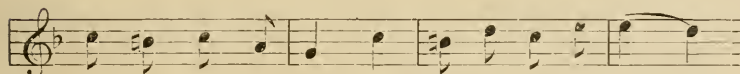
NO. 21. FIELD FLOWERS.

76 =  OR 152 = 

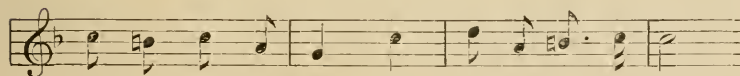
1. Field flowers, sweet field flowers, Fair-ies of the spring,
2. Field flowers, sweet field flowers, Ev-erywhere they come,



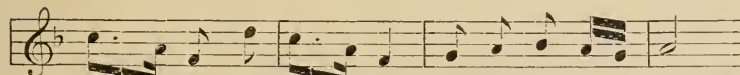
On - ly those who love them, Know the joy they bring.
Where-so - e'er un - seek - ing You may chance to roam,



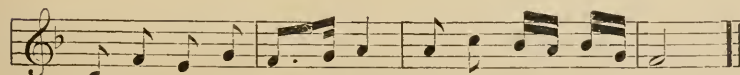
Love can but dis - cov - er, With their beau-ty worth,
With their smiles to meet us On each path of ours,



Jew - el - ling all o - ver All the bright green earth,
All un-sought to greet us, Come the sweet field flowers,



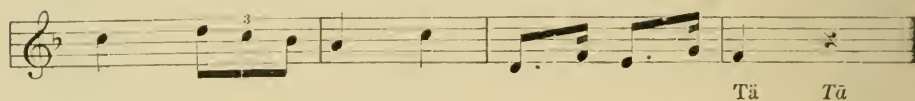
Field flowers, sweet field flowers, Fair-ies of the spring,
Field flowers, sweet field flowers, Fair-ies of the spring,



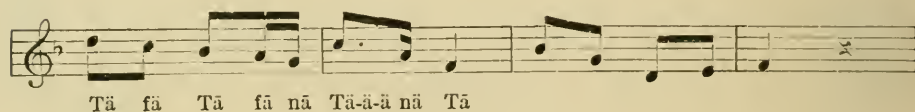
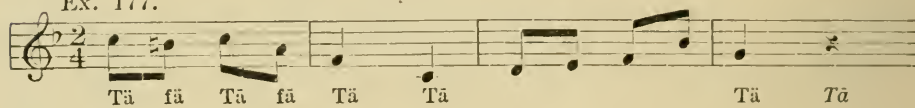
On - ly those who love them, Know the joy they bring.
On - ly those who love them, Know the joy they bring.



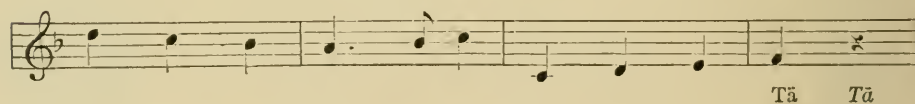
Ex. 176.



Ex. 177.



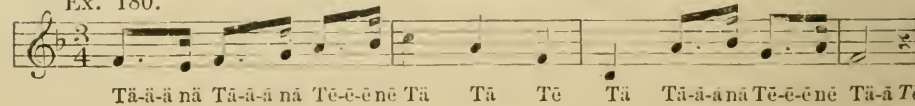
Ex. 178.



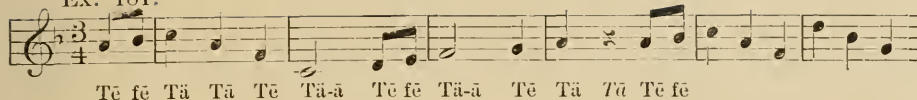
Ex. 179.



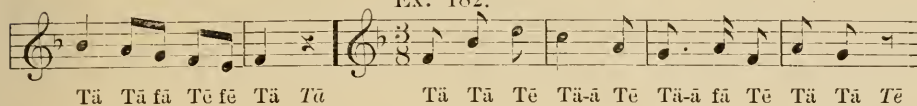
Ex. 180.



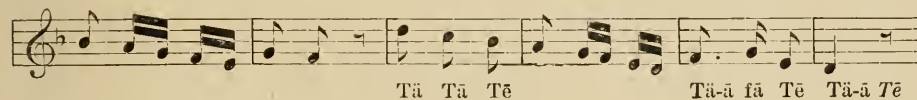
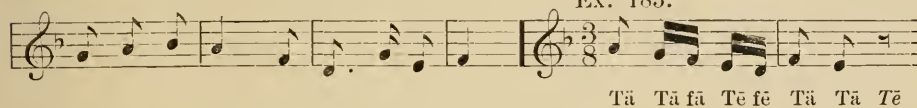
Ex. 181.



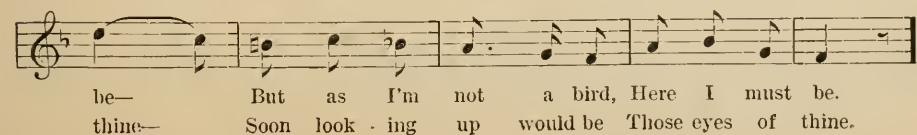
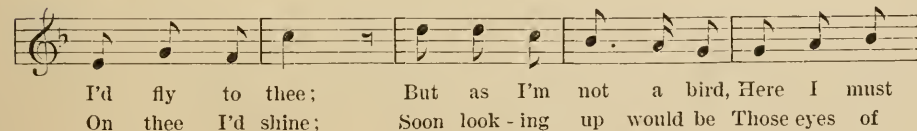
Ex. 182.



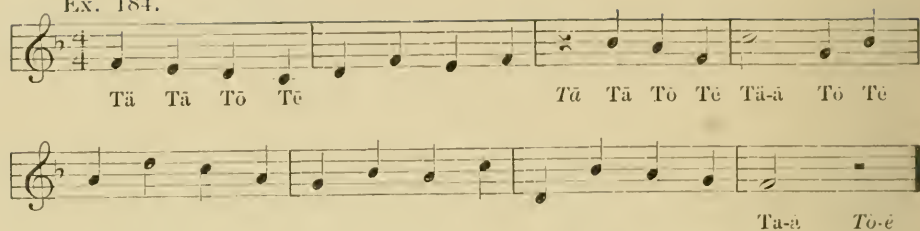
Ex. 183.



NO. 22. IF BUT A BIRD WERE I.



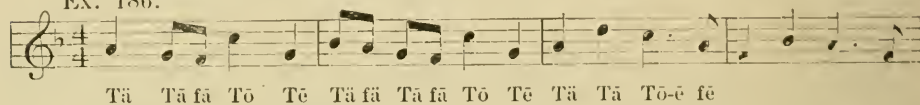
Ex. 184.



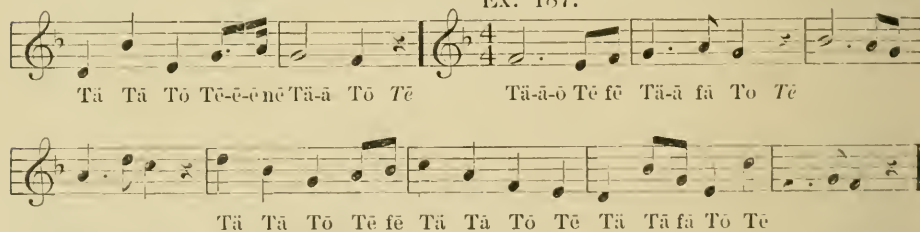
Ex. 185.



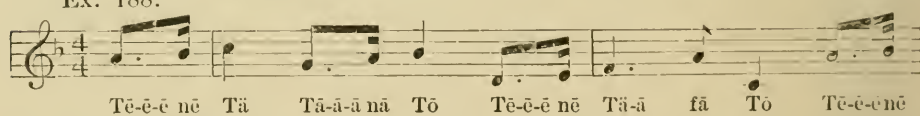
Ex. 186.



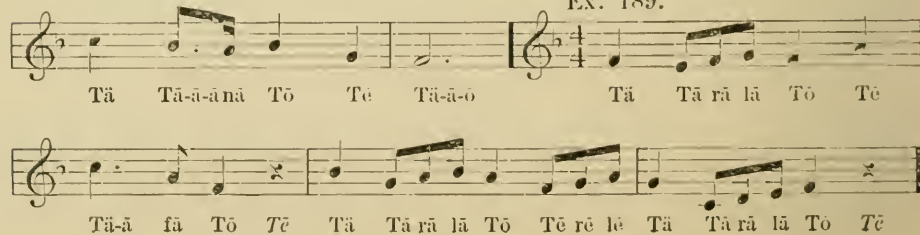
Ex. 187.



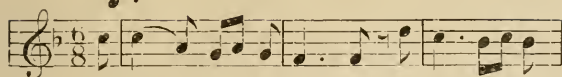
Ex. 188.



Ex. 189.



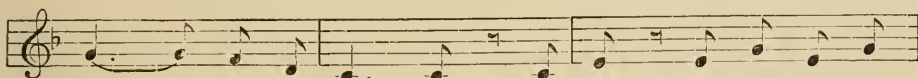
NO. 23. THE HONEY-BEE.

80 = 

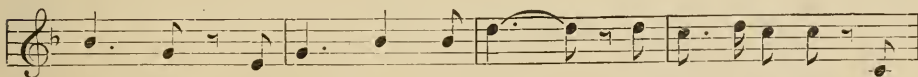
A - wake, lit - tle mor - tals! No har - vest for



those Who waste their best hours In



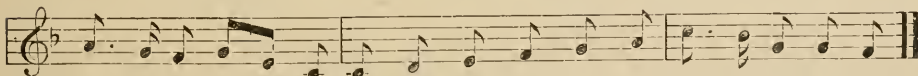
sloth - - ful re - pose. Come out; come out; to the



morn - ing All bright things be - long— And lis - ten a-while, and



lis - ten a-while To the hon-ey bee's song. Mer - ri-ly sing - ing,



Bus - i - ly wing - ing, In - dus - try ev - er its own reward bringing.

COATES' COLL.

Ex. 190.



Tä-ä-ē Tō-ä-ē

Tä-ä fä Tē To-ä fä Tē 'Tä-ä fä Tē Tō-ä Tē



No. 24.

THE VIOLET.



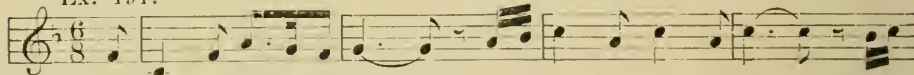
1. Down in a green and shad - y bed A mod - est vio - let
 2. And yet it was a love - ly flower, Its col - or bright and
 3. Yet thus it was con - tent to bloom, In mod - est tints ar -
 4. Then let me to the val - ley go, This pret - ty flower to



- grew; Its stalk was bent, it hung its head, As if to hide from view.
 fair; It might have graced a ro - sy bower, In - stead of hid - ing there.
 - rayed; And there dif - fused its sweet per - fume Within the si - lent shade.
 see, That I may al - so learn to grow In sweet hu - mil - i - ty.

JANE TAYLOR.

Ex. 191.



Tē Tā-ā Tē Tō-ā fā Tē Tā-ā-cō Tā Tē fē Tā-ā Tē Tō-ā Tē



Tā-ā Tē Tō Tā Tē Tā-ā fā Tē Tō Tā Tē Tā-ā-cō Tā

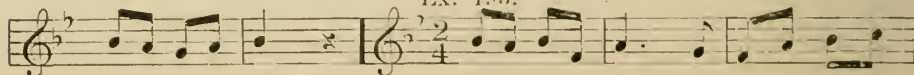
Ex. 192.



Tā Tā Tā Tā fā

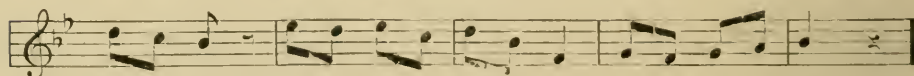
Tā fā Tā fā

Ex. 193.



Tā Tā

Tā fā Tā fā Tā-ā fā



Tā fā Tā fā

Tā fā Tā

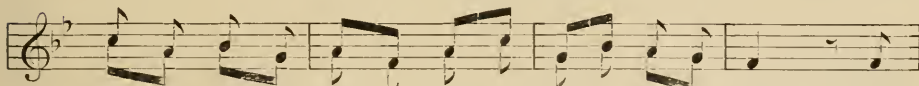
Tā Tā

NO 25.

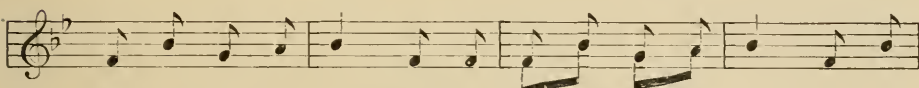
WISHING.

88 = 

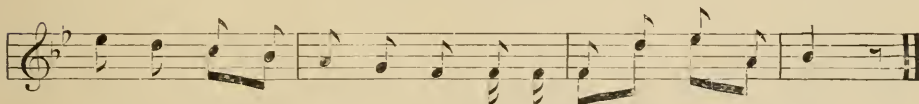
1. Ring-ting! ring-ting! I wish I were a Prim - rose, A
 2. Nay-stay! nay-stay! I wish I were a Elm tree, A
 3. Oh-no! oh-no! I wish I were a Rob - in, A
 4. Well-tell! well-tell! Where should I fly to, Where



bright yel - low Prim - rose, blow - ing in the spring! The
 great, lof - ty Elm tree, with green leaves gay! The
 Rob - in or a lit - tle Wren, eve-ry where to go: Through
 go to sleep in the dark wood or dell? Be -



stoop - ing boughs a - bove me, The wand'ring bee to love me, The
 winds would set them danc - ing, The sun and moon-shine glancee in, The
 for - est, field or gar - den, And ask no leave or par - don, Till
 fore a day was o - ver, Home comes the rov - er, For



fern and moss to creep a - cross, And the Elm - tree for our king.
 birds would house a - mong the boughs, And sweet - ly sing.
 win - ter comes with i - cy thumbs To ruf - fle up our wing.
 mother's kiss, sweet - er this Than an - y oth - er thing.

ALLINGHAM.

Ex. 194.

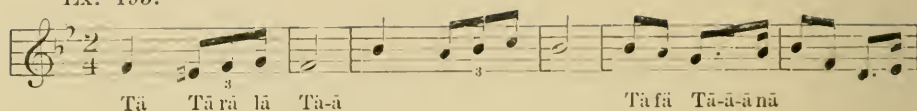


Tä-ä-ä-nä Tä fä Tä fä Tä Tä fä Tä fä

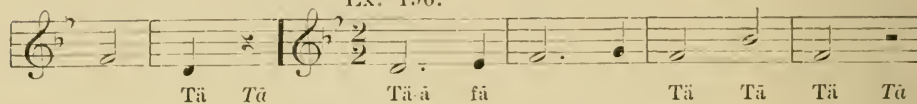


Tä Tä

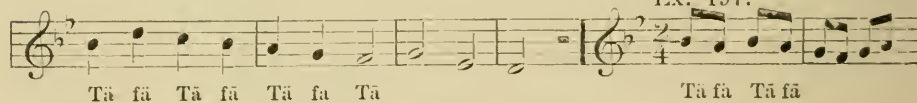
Ex. 195.



Ex. 196.

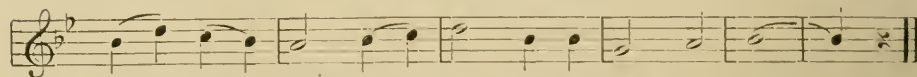
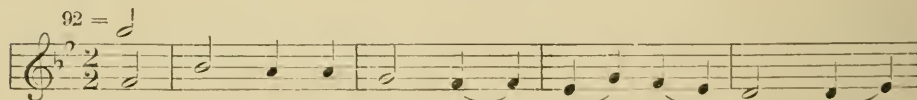


Ex. 197.



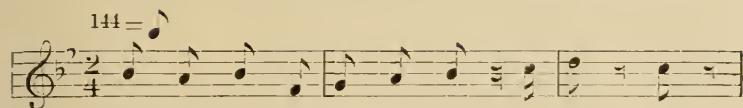
No. 26.

PERSEVERE.

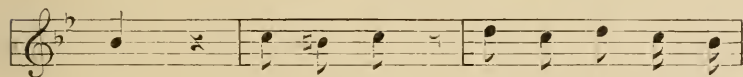


GERMAN, TR. BY DULCKEN.

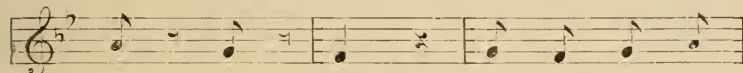
NO. 27. ONCE I SAW A LITTLE BIRD.



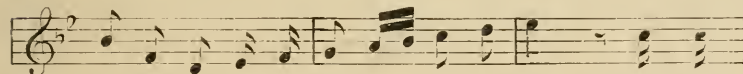
Once I saw a lit - tle bird Come hop, hop,



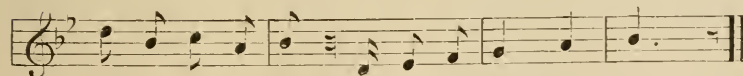
hop; So I said "Lit - tle bird, Will you



stop, stop, stop?" And was go - ing



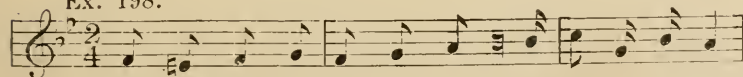
to the win-dow To say how do you do: But he



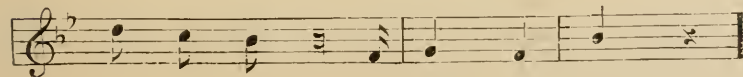
shook his lit - tle tail, And far a - way he flew!

MOTHER GOOSE.

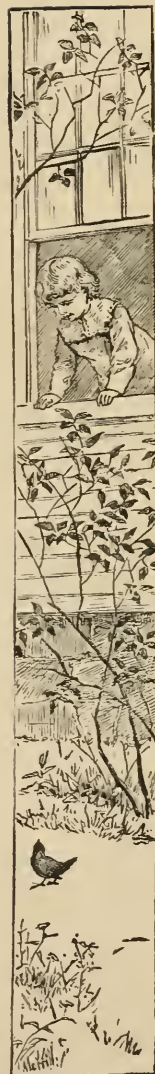
Ex. 198.



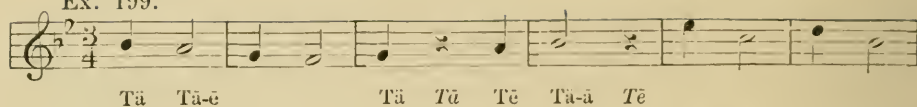
Tā fā Tā fā Tā fā Tā fā nā Tā fā nā Tā



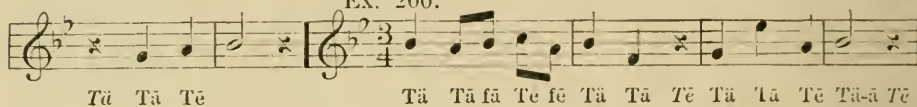
Tā Tā Tā Tā



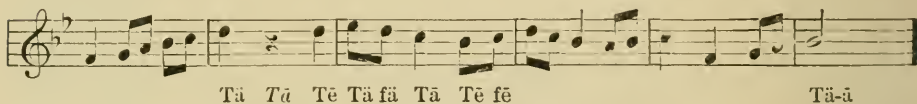
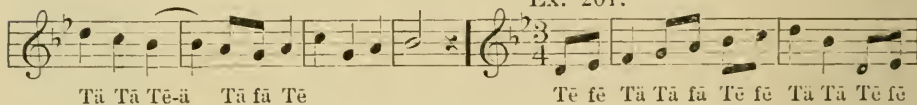
Ex. 199.



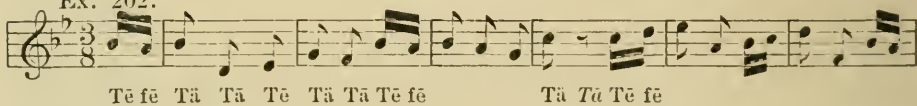
Ex. 200.



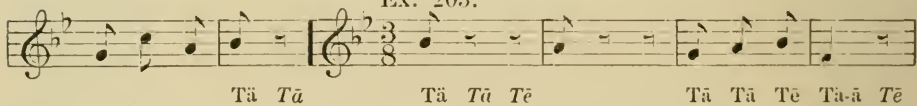
Ex. 201.



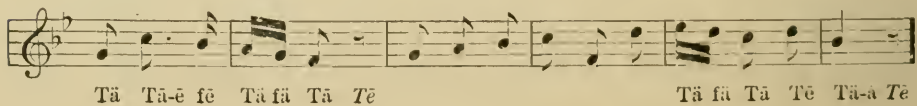
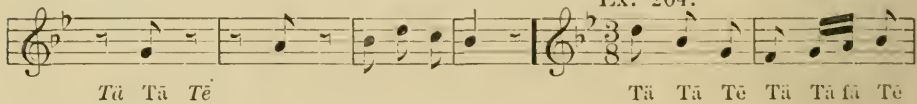
Ex. 202.



Ex. 203.

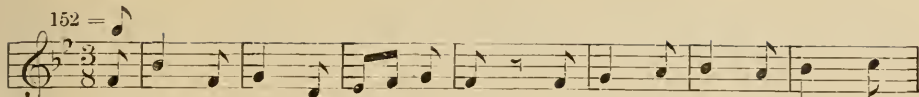


Ex. 204.

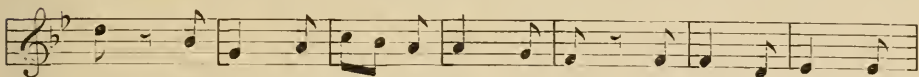


No. 28.

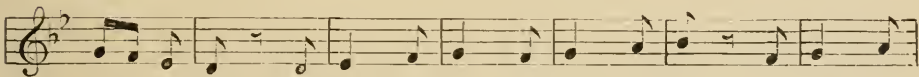
IT SNOWS.



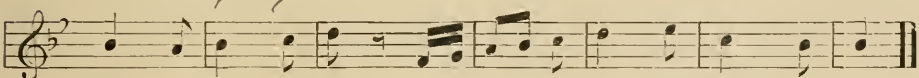
1. It snows! it snows! from out the sky, The feath-ered flakes, how fast they
2. They're dancers in an air - y hall, That has not room to hold them
3. But now the wind comes whistling loud, To snatch and waft it, as a
4. To-mor - row will the storm be done; Then, out will come the gol - den



fly! Like lit - tle birds that don't know why They're on the chase, from
all; While some keep up and oth - ers fall, The at - om's shift, then,
cloud, Or gi - ant phan - tom in a shroud: It spreads! it curls! it
sun; And we shall see, up - on the run Be - fore his beams, in



place to place, While nei - ther can the oth - er trace. It snows! it
thick and swift. They drive a - long to form the drift, That weav - ing
mounts! it whirls! At length a night - y wing unfurls! And then, a -
sparkling streams, What now a cur - tain o'er him seems; And thus with



snows! a mer - ry play Is o'er us on this heav - y day.
up so daz - zling white, Is ris - ing like a wall of light.
way! but where, none knows, Or ev - er will it snows! it snows!
life, it ev - er goes. 'Tis shade and shine! It snows! it snows!

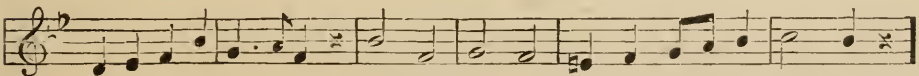
HANNAH F. GOULD.

Ex. 205.



Tā Tā Tō Tē Tā-āfā Tō Tē

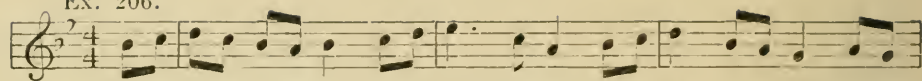
Tā Tā Tō Tē Tā Tā Tō-ē



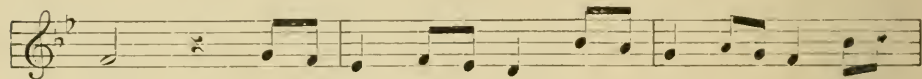
Tā-a Tō-ē

Tā Tā Tō fō Tē Tā-ā Tō Tē

Ex. 206.



Tē fē Tā fā Tā fā Tō Tē fē Tā-ā fā Tō Tē fē Tā Tā fā Tō Tē fē



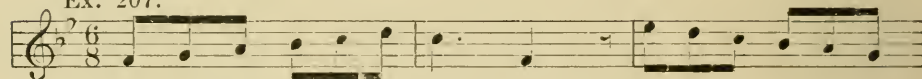
Tā-ā Tō Tē fē



Tā Tā fā Tō Tē

Tā-ā Tō

Ex. 207.

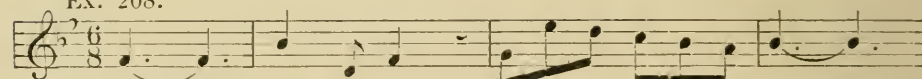


Tā Tā Tē Tō Tā Tē Tā-ā-ē Tō-ā Tē

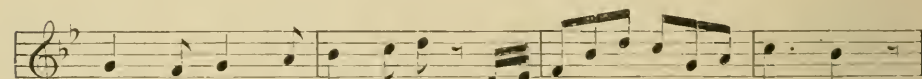


Tā - ā - ē - ō - ā Tē Tā-ā Tē Tō Tā Tē

Ex. 208.



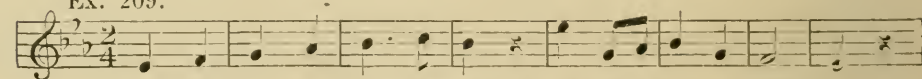
Tā-ā-ē-ō-ā-ē Tā-ā Tē Tō-ā Tē Tā Tā Tē Tō Tā Tē



Tā-ā Tē Tō-ā Tē Tā-ā Tē Tō Tā Tē fē

Tā-ā-ē Tō-ā Tē

Ex. 209.



Tā Tā

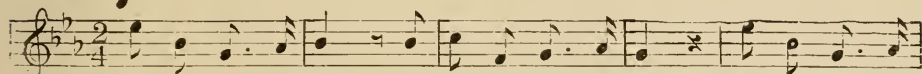
Tā-ā fā Tā Tā Tā Tā fā

Tā-ā



NO. 29. MERRY ARE THE BELLS.

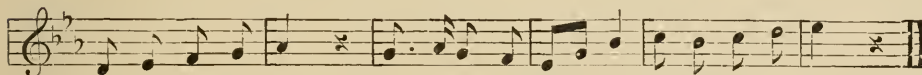
100 =



1 Mer-ry are the bells, and mer-ry would they ring, Mer-ry was my-
2. Mer-ry have we met, and mer-ry have we been, Mer-ry let us



self, and mer-ry could I sing; With a mer-ry sing-song,
part, and mer-ry meet a-gain; With our mer-ry sing-song,



hap-py, gay, and free. And a mer-ry ding-dong, hap-py let us be.
hap-py, gay, and free, And a mer-ry ding-dong, hap-py let us be.

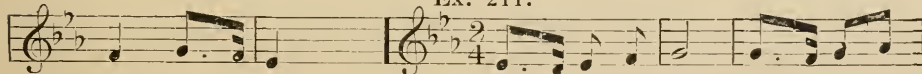
MOTHER GOOSE.

Ex. 210.



Tä-ä-ä-nä Tä Tä-ä-ä-nä Tä Tä Tä-ä fä

Ex. 211.

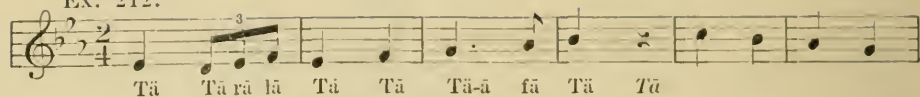


Tä Tä-ä-ä-nä Tä fä Tä-ä



Tä-ä-ä-nä Tä Tä Tä-ä-ä-nä Tä Tä

Ex. 212.



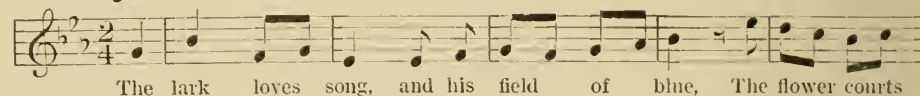
Ex. 213.



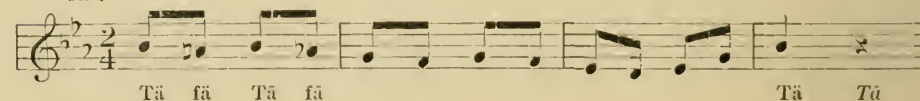
NO. 30.

THE LARK LOVES SONG.

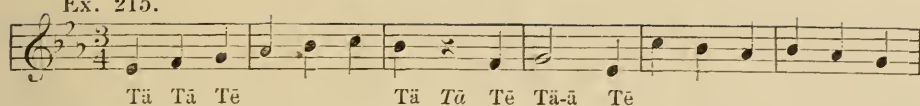
96 = ♩



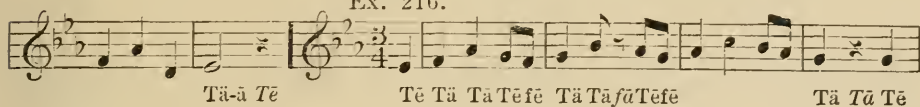
Ex. 214.



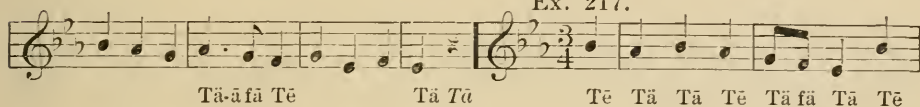
Ex. 215.



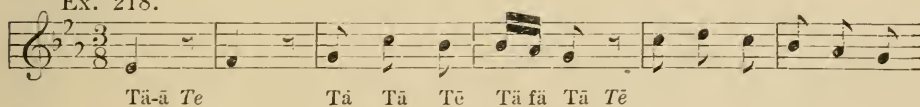
Ex. 216.



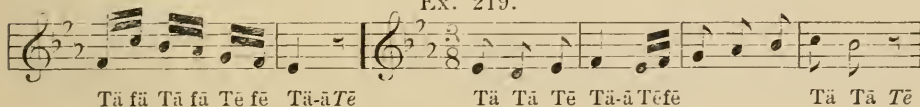
Ex. 217.



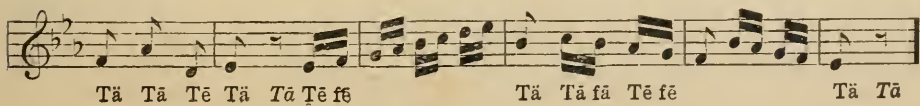
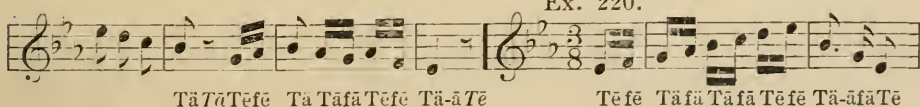
Ex. 218.



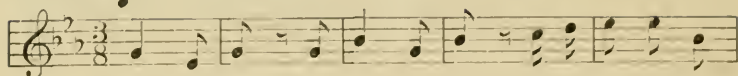
Ex. 219.



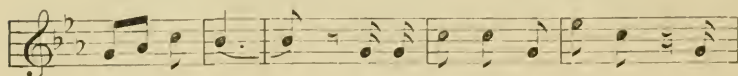
Ex. 220.



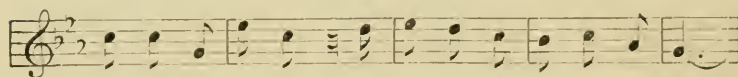
NO. 31. BLOW, WIND, BLOW!

144 = 

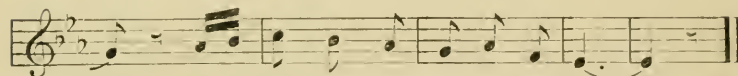
Blow, wind, blow! And go, mill, go! That the mil-ler may



grind his corn; That the bak-er may take it, And



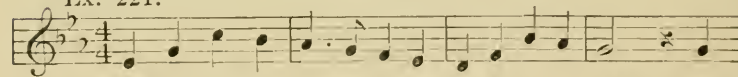
in - to rolls make it, And send us some hot in the morn—



And send us some hot in the morn.

MOTHER GOOSE.

Ex. 221.



Tä Tä Tō Tē Tä-āfā Tō Tē

Tä-ā Tō Tē

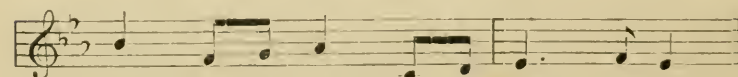


Tä-ā-ōTē

Ex. 222.



Tē fē Tä Tä fā Tō Tē Tä-ā fā Tōfō Tē fē

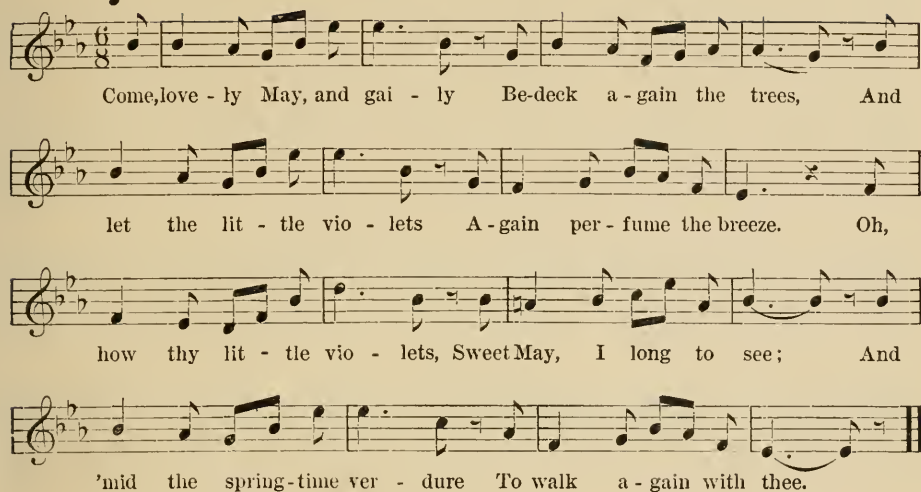


Tä Tä fā Tō Tē fē Tä-ā fā Tō




No. 32.

COME, LOVELY MAY.

76 = 


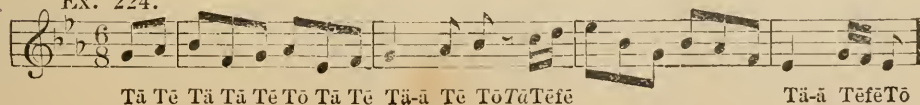
Come, love - ly May, and gai - ly Be-deck a - gain the trees, And
 let the lit - tle vio - lets A - gain per - fume the breeze. Oh,
 how thy lit - tle vio - lets, Sweet May, I long to see; And
 'mid the spring-time ver - dure To walk a - gain with thee.

Ex. 223.



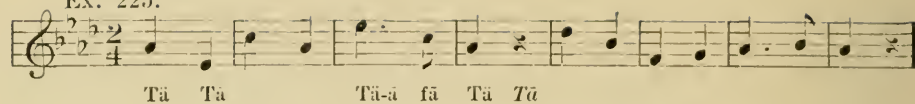
Tä-ä-ē Tō Tā Tē Tä-ä Tē Tō-ä Tē Tä-ä Tē Tō Tā Tē
 Tä-ä-ē Tō-ä Tē Tä Tā Tē Tō Tā Tē
 Tä-ä-ē Tō-ä Tē Tä - ä - e - ö - a Tē

Ex. 224.

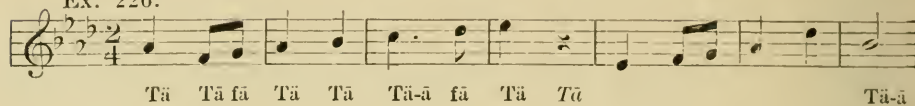


Tā Tē Tā Tā Tē Tō Tā Tē Tä-ä Tē Tō Tā Tē Tē Tä-ä Tē Tē Tō

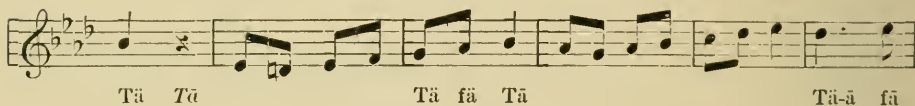
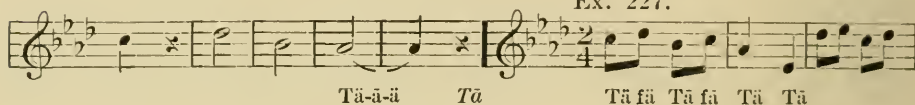
Ex. 225.



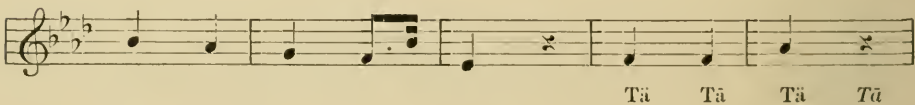
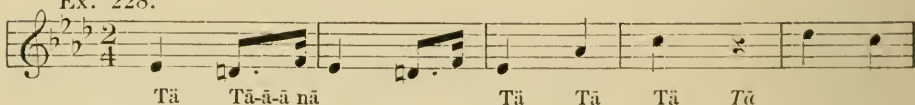
Ex. 226.



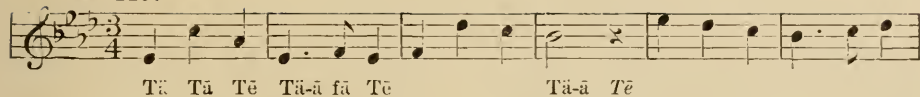
Ex. 227.



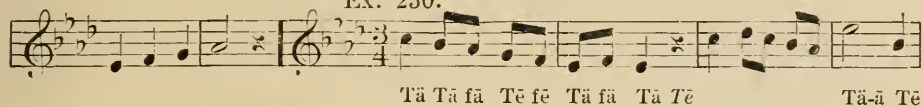
Ex. 228.



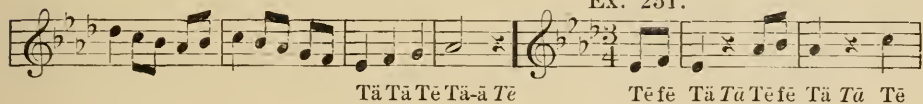
Ex. 229.



Ex. 230.



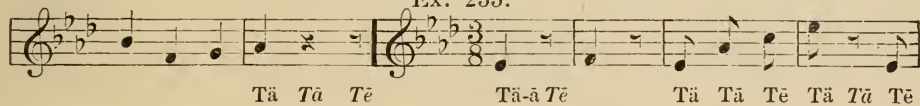
Ex. 231.



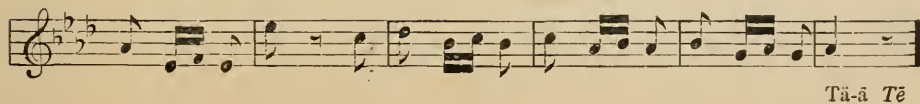
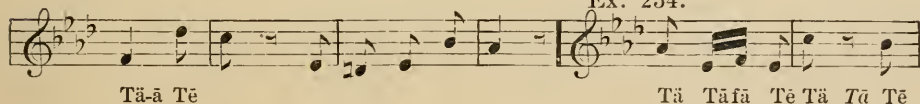
Ex. 232.



Ex. 233.



Ex. 234.



euck - oo sings ! A - gain the euck - oo sings !
read, and pray, Can work, and read, and pray.
deem - er's praise, In my Re-deem - er's praise.

Ex. 235.

PL. 289.

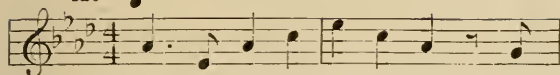
Tē-ē-nē Ta Tā-ā-nā Tō Tē Tā-ā Tō Tē-ē-nē

Tä-ä Tō Tē-ē-nē Tä Tā-ā-nā Tō Tē-ē-nē

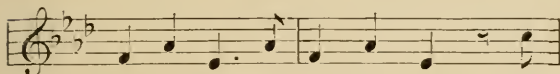
Tä Tä Tō Tē Tā-ā Tō

NO. 34. TOM HE WAS A

PIPER'S SON.

120 = 

Tom he was a pi-per's son, He



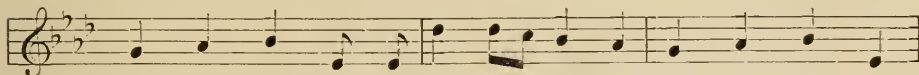
learned to play when he was young; But



all the tune that he could play Was



"O - ver the hills and far a - way." Now Tom with his pipe made



such a noise, That he pleas - ed both the girls and boys, And

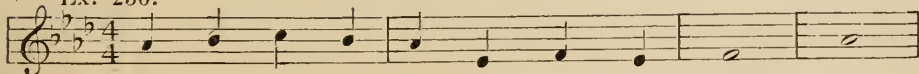


they all stopped to hear him play, "O - ver the hills and far a-way."

MOTHER GOOSE.



Ex. 236.



Tä Tä Tō Tē

Tä-ä-ō-ē



Tä-ä Tō-ē Tä-ä Tō-ē

No. 35.

FLOWER DANCES.

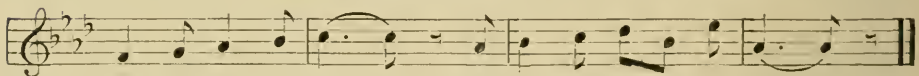
84 = ♩



- | | |
|---------------------------------------------|-----------------------------|
| 1. In May the val - ley li - lies ring, | Their bells chime clear and |
| 2. The blos-soms, gold and blue and white, | Come quick - ly, one and |
| 3. Then in a trice the li - lies play, | While all to dance be - |
| 4. Then sad - ly vexed is Mas - ter Frost, | Down to the vale comes |
| 5. Yet Frost has scarce - ly left the vale, | When li - lies far and |
| 6. I'll stay no long - er in the house, | The li - lies call me |



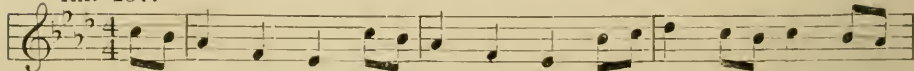
sweet;	They cry, "Come forth, ye flower - ets all,	And
all;	The speed - well, the for - get - me - not,	The
gin;	The moon looks on with friend - ly smile,	And
he;	Li - lies play dance - ing tunes no more,	The
near	Call quick - ly to the Spring-tide feast:	Their
too.	Sweet flower - ets, dance - ing out - of - doors,	I



dance with twinkling feet."	And dance with twink - ling feet."
vio - lets hear the call.	The vio - lets hear the call.
takes great joy there - in.	And takes great joy there - in.
pret - ty blos - soms flee.	The pret - ty blos - soms flee.
bells ring doub - ly clear.	Their, bells ring doub - ly clear.
come to dance with you.	I come to dance with you.

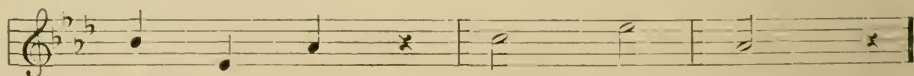
GERMAN, TR. BY MRS. ANDERSON.

Ex. 237.



Tē fē Tā Ta Tō Tē fē

Tā Tā fā Tō Tē fē



Tā

Tā

Tō

Tē

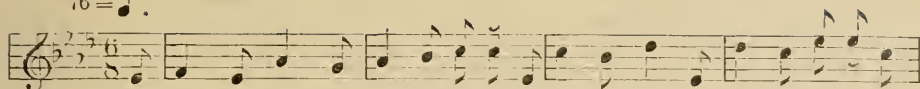
Tā-ā

Tō-ē

Tā-ā

Tō

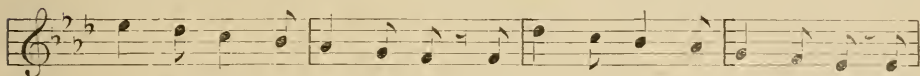
76 = ♩ .



1. I love all things the seasons bring, All buds that start, all birds that sing, All
2. I love, how much I love the rose, On whose soft lips the southwind blows, In
3. She comes, the first, the fair-est thing That heaven upon the earth doth fling, Ere
4. What modest thoughts the Violet teaches, What gracious boons the Violet preaches, Bright



leaves from white to jet;	All leaves from white to jet;	All
pret - ty, am - ous threat;	In pret - ty, am - ous threat;	The
Win - ter's star has set:	Ere Win - ter's star has set:	She
maid - en, ne'er for - get!	Bright maid - en, ne'er for - get!	But



the sweet words that sum-mer sends, When she re - calls her flow-ery friends, But
li - ly, pal - er than the moon, The o - dorous, wondrous world of June, Yet
dwells be - hind her leaf - y screen. And gives, as an - gels give, un - seen, So,
learn, and love, and so depart, And sing thou with thy wis - er heart, "Long



chief—the Vi - o - let!	But chief—the Vi - o - let!
more—the Vi - o - let!	Yet more—the Vi - o - let!
love—the Vi - o - let!	So, love—the Vi - o - let!
live the Vi - o - let!"	"Long live the Vi - o - let!"

BARRY CORNWALL.

Ex. 238.



Tā-ā Tē Tō Tā Tē Tā-ā Tē Tō-ā Tē

Tā-ā Tē Tō-ā Tē

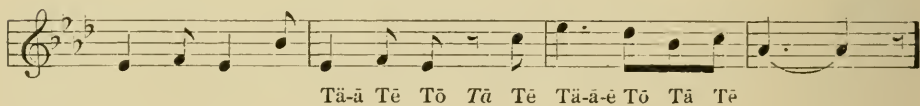
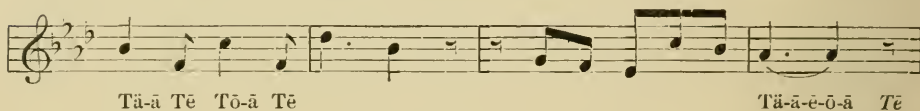
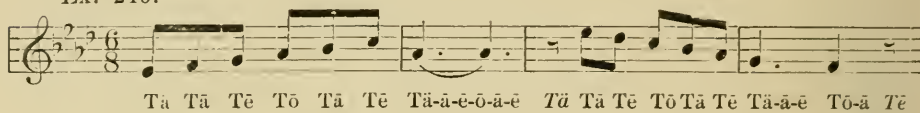


Tā-ā Tē Tō Tā Tē Tā Tā Tē Tō Tā Tē Tā-ā-ē-ō-ā Tē

Ex. 239.



Ex. 240.



Ex. 241.



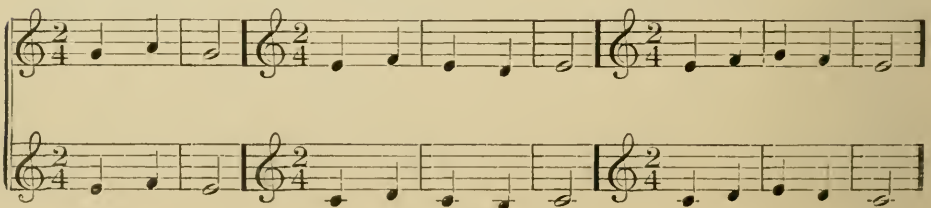
Ex. 242.



Ex. 243.

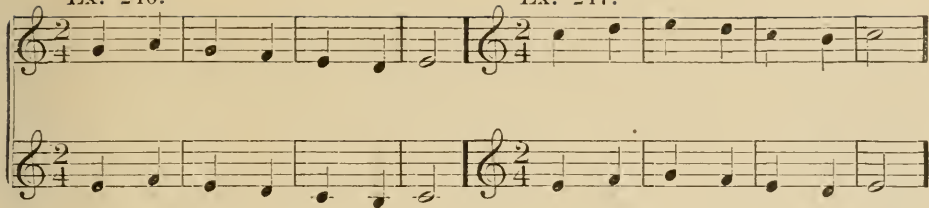
Ex. 244.

Ex. 245.



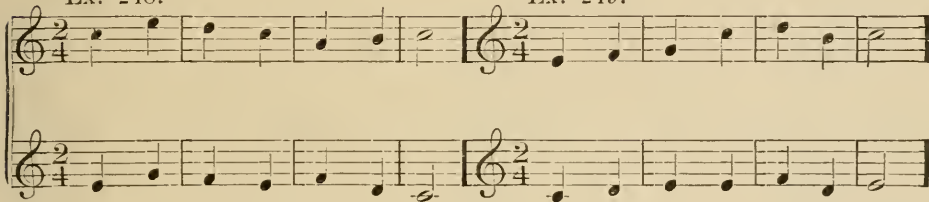
Ex. 246.

Ex. 247.

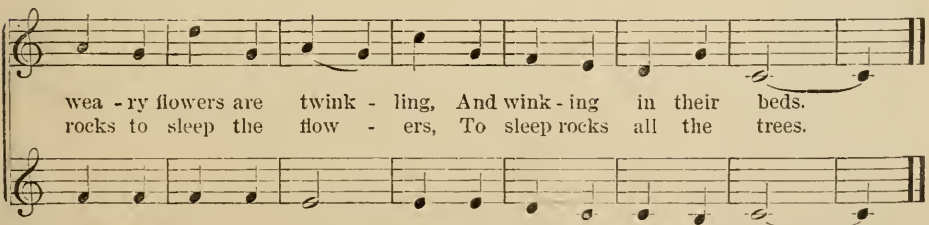
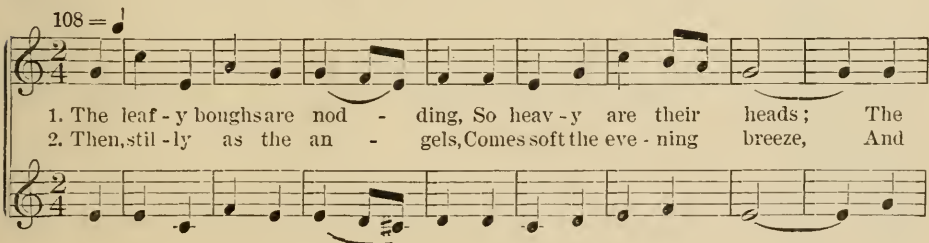


Ex. 248.

Ex. 249.



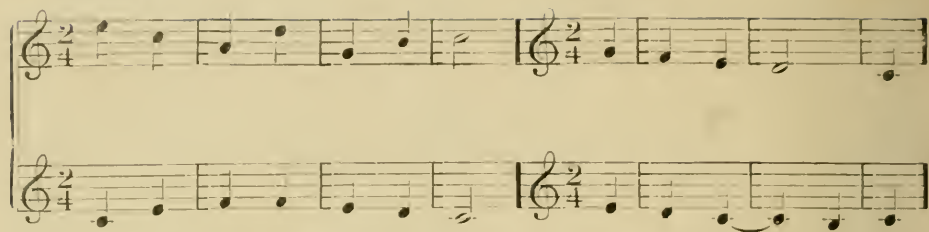
NO. 37. THE LEAFY BOUGHS ARE NODDING.



GERMAN, TR. BY MRS. ANDERSON.

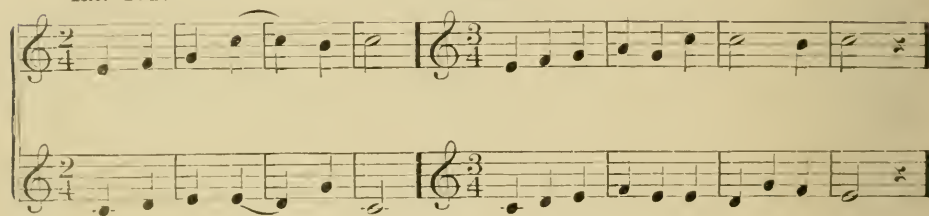
Ex. 250.

Ex. 251.

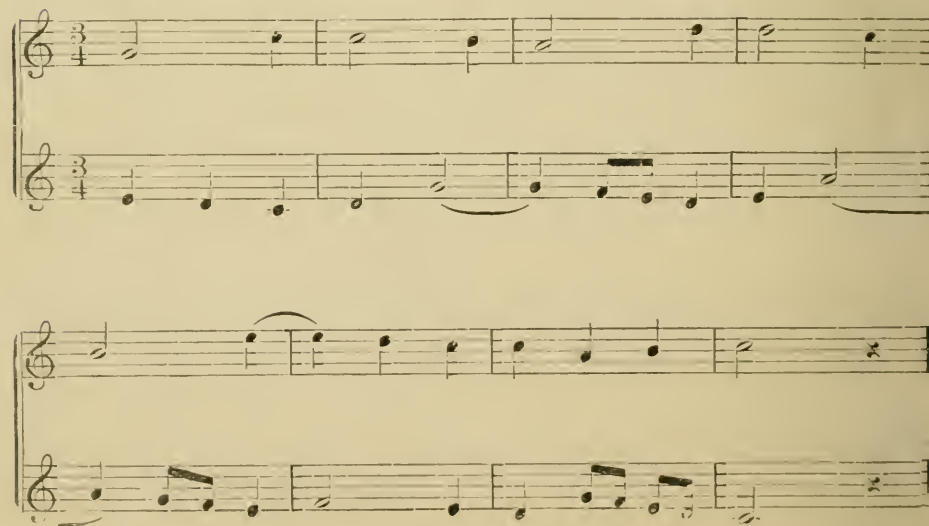


Ex. 252.

Ex. 253.



Ex. 254.



NO. 38. SLEEP, BABY, SLEEP.

SS =

1. Sleep, ba - by, sleep! Thy fa - ther's watching the
 2. Sleep, ba - by, sleep! The large stars are the
 3. Sleep, ba - by, sleep! A - way to tend the

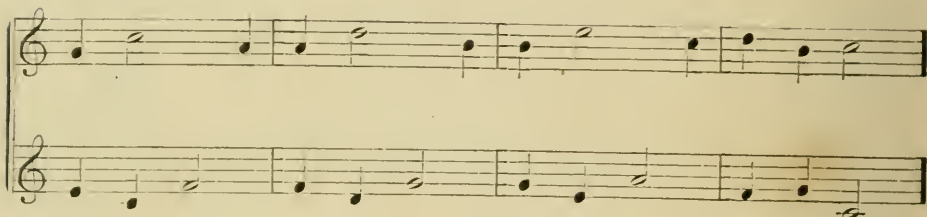
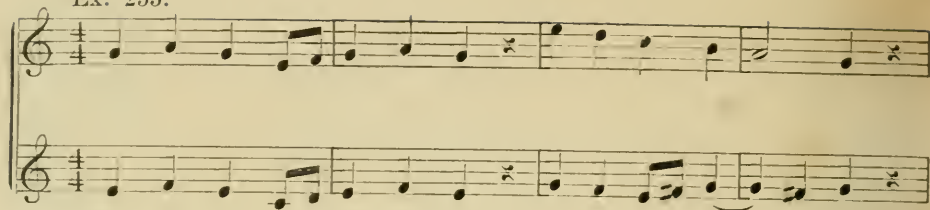
sheep, Thymoth - er's shak - ing the dream - land
 sheep, The lit - tle stars are the lambs, I
 sheep, A - way, thou sheep - dog fierce and

tree. And down drops a lit - tle dream for
 guess. The bright moon is the shep - herd -
 wild, And do not harm my sleep - ing

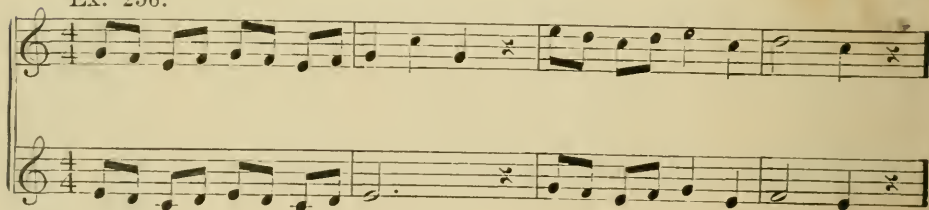
thee. Sleep, ba - - by, sleep!
 ess. Sleep, ba - - by, sleep!
 child. Sleep, ba - - by, sleep!



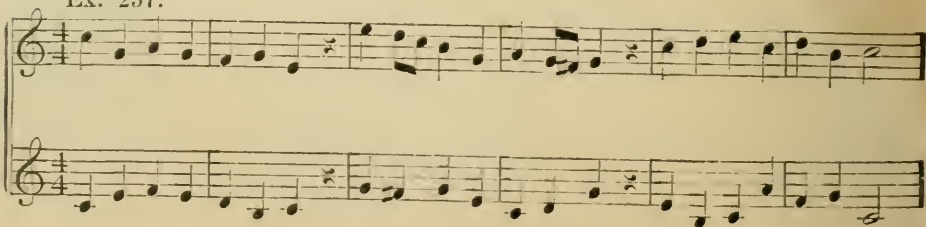
Ex. 255.



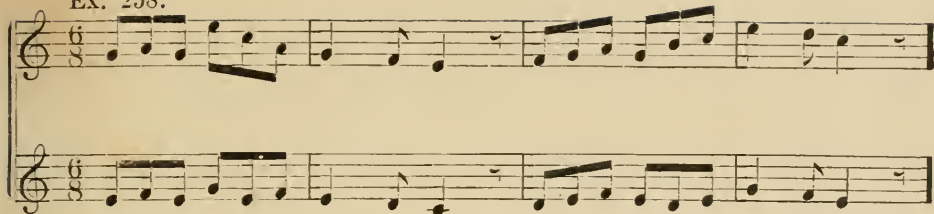
Ex. 256.



Ex. 257.



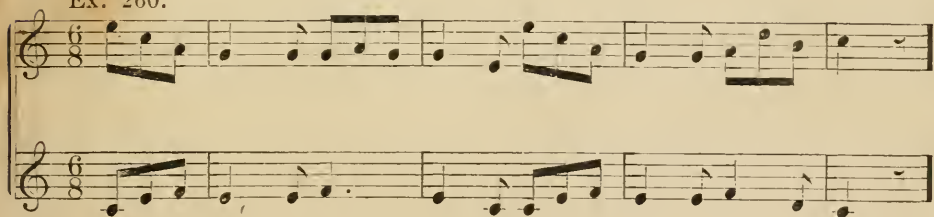
Ex. 258.



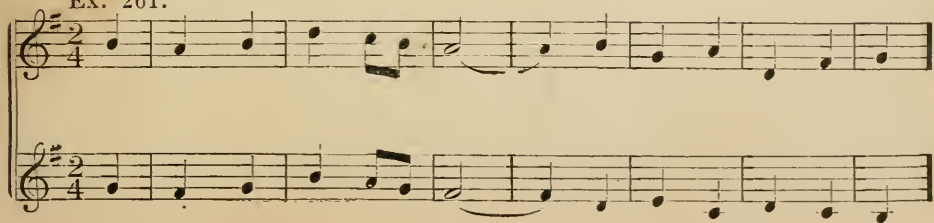
Ex. 259.



Ex. 260.

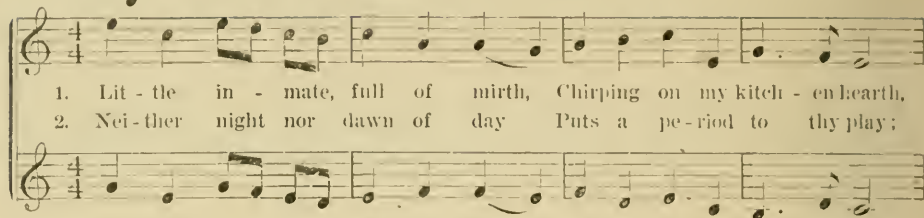


Ex. 261.



No. 39.

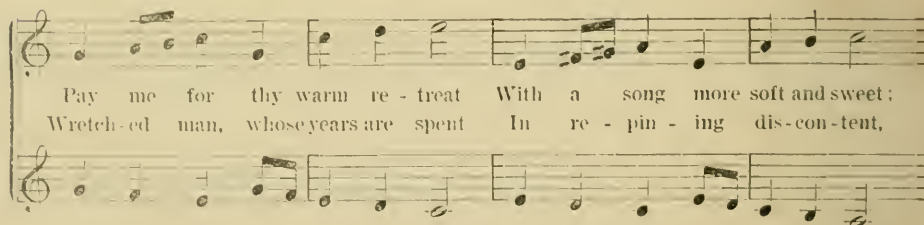
THE CRICKET.

116 = 


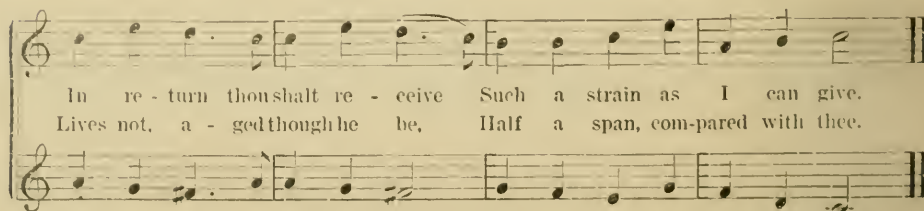
1. Lit - tle in - mate, full of mirth, Chirping on my kitch - en hearth,
2. Nei - ther night nor dawn of day Puts a pe - riod to thy play;



Where-so - e'er be thine a - bode, Al - ways har - bin - ger of good.
Sing then and ex - tend thy span Far be - yond the date of man.

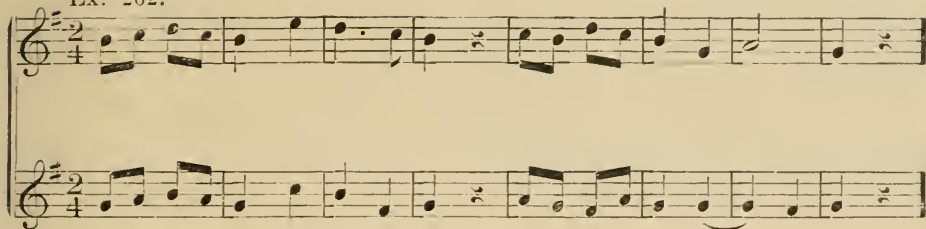


Pay me for thy warm re - treat With a song more soft and sweet;
Wretch - ed man, whose years are spent In re - pin - ing dis - con - tent,



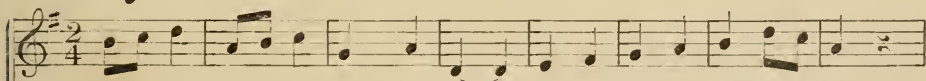
In re - turn thou shalt re - ceive Such a strain as I can give.
Lives not, a - ged though he be, Half a span, com - pared with thee.

Ex. 262.

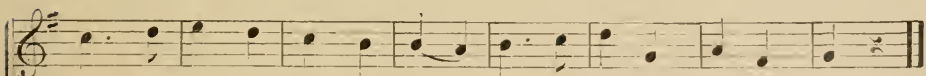


NO. 40. SONG OF THE SUMMER WINDS.

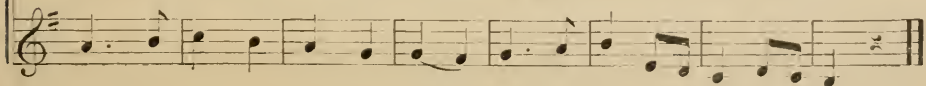
120 =



1. Up the dale and down the bourne, O'er the mead-ow swift we fly;
2. Through the blooming groves we rus-tle, Kiss-ing ev-ery bud we pass,—
3. Bend-ing down the weep-ing willows, While our ves-per hymn we sigh;
4. There of i-dle-ness-es dreaming, Scarce from waking we re-frain,

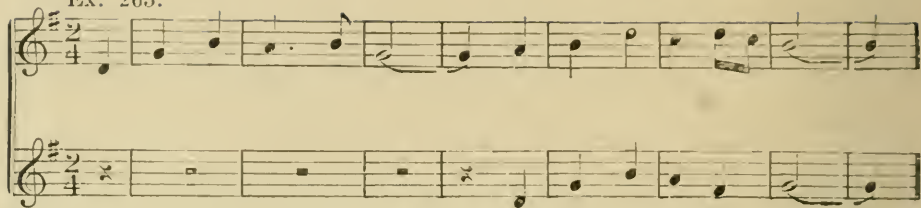


Now we sing, and now we mourn, Now we whis-tle, now we sigh.
 As we did it in the bus-tle, Scarce-ly know-ing how it was.
 Then un-to our ro-sy pil-lows, On our wea-ry wings we hie.
 Mo-ments, long as a-ges deem-ing, Till we're at our play a-gain.

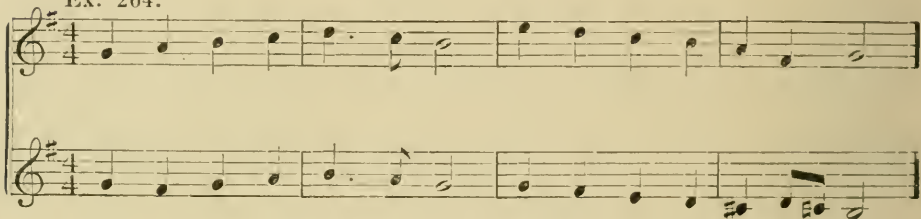


GEORGE DARLEY.

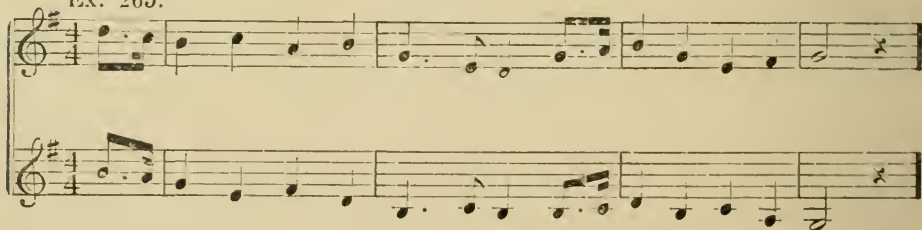
Ex. 263.



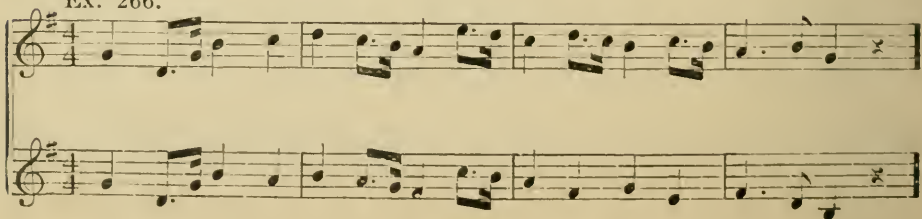
Ex. 264.

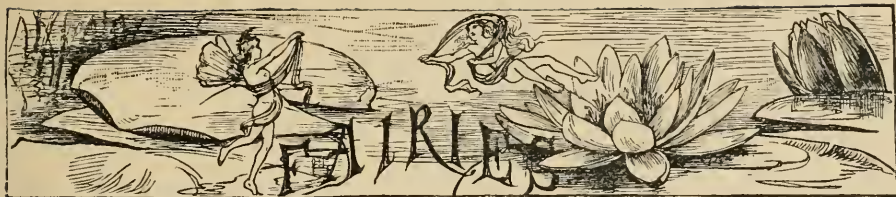


Ex. 265.



Ex. 266.





No. 41.

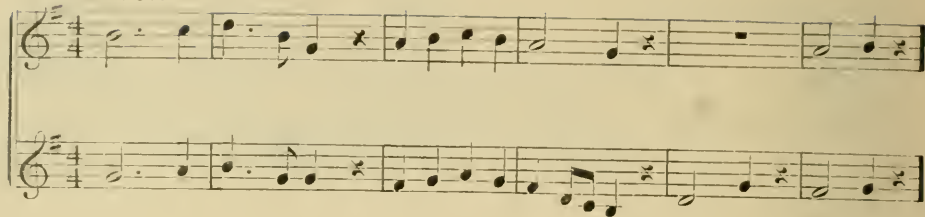
116 = ♪

1. In the sum - mer night, When the moon shines bright, And the air is
 2. From the pale blue bell, In the for - est dell, From the wa - ter -
 3. With mirth and glee, And min - strel - sy, Their rev - els
 4. And round and round, On the moss - y ground, They dance with

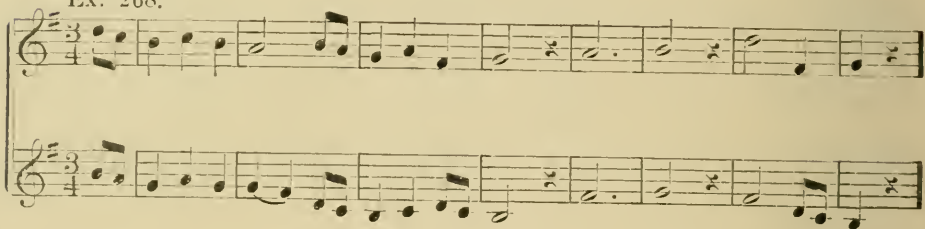
calm and still, The fair - ies wake By
 li - ly's cup; And from sweet re - pose In the
 they re - new; The feast they eat Is
 night and main; But at morn - ing's light They

stream and lake, In val - ley and on hill. . . .
 fra - grant rose, The ti - ny fays spring up. . . .
 hon - ey sweet, And they quaff the glis - tening dew. . . .
 flee from sight, And hide in the flowers a - - gain. . . .

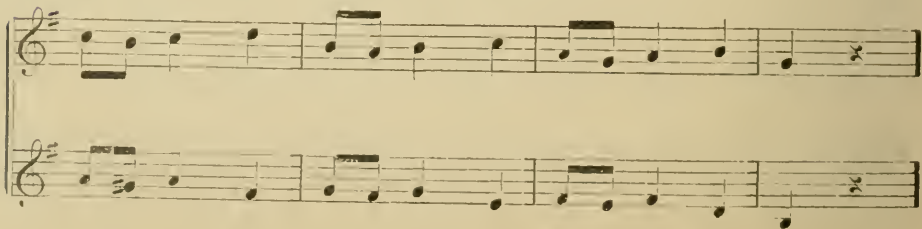
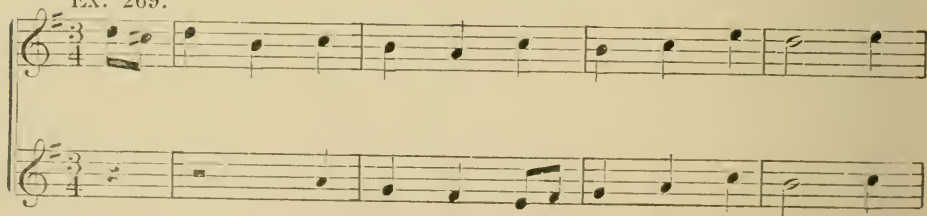
Ex. 267.



Ex. 268.

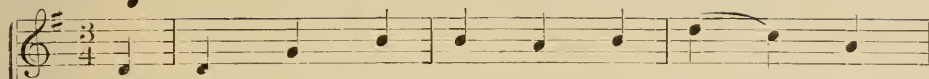


Ex. 269.





No. 42.

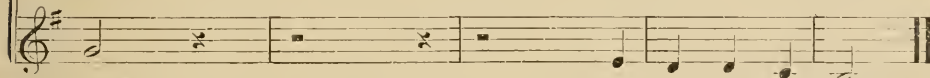
EVENING MUSIC.

126 = 


1. The win - dow is o - pen, The gar - den is
 2. There scrapes on his fid - dle The ka - ty - did
 3. His torch for the dance - ers, The fire - - fly
 4. The moths glide like snow - flakes, So si - lent their

still; But hark to the mu - sic That comes from the hill!
 shrill, And from the wood an - swers The sad whip - poor - will.
 brings; While the mer - ry mos - qui - to Both waltz - es and sings.
 wings, And frogs in the mead - ow Are jol - ly as kings.



MRS. ANDERSON.

Ex. 270.



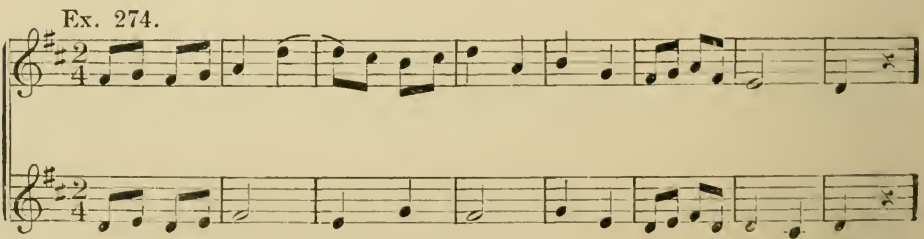
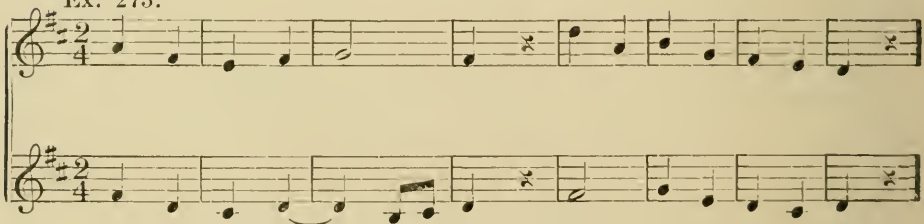

Ex. 271.




Ex. 272.



Ex. 273.



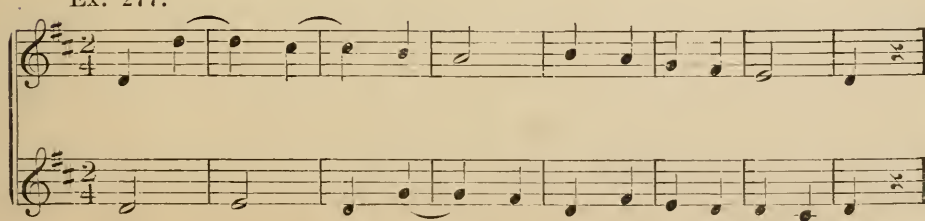
Ex. 275.



Ex. 276.



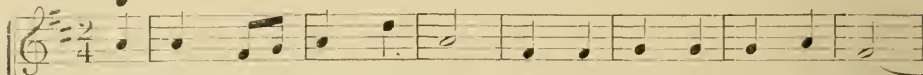
Ex. 277.



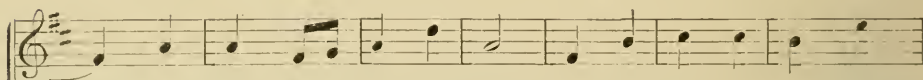


No. 43.

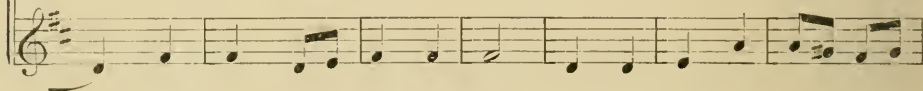
120 = ♩



1. A thous - and times we hail thee, Thou love - ly ru - ral scene:
 2. At ear - ly morn's a - wak - ing, The tune - ful, glad - some lay,

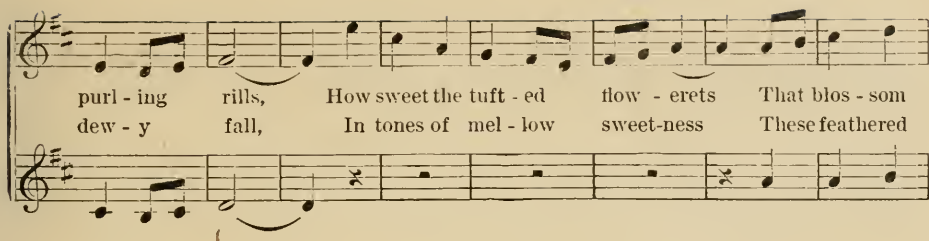


Thy groves and fields and wood - lands, Thy garb of cheer - ful
 By na - ture's cho - rus chant - ed, Be - gins the wel - come

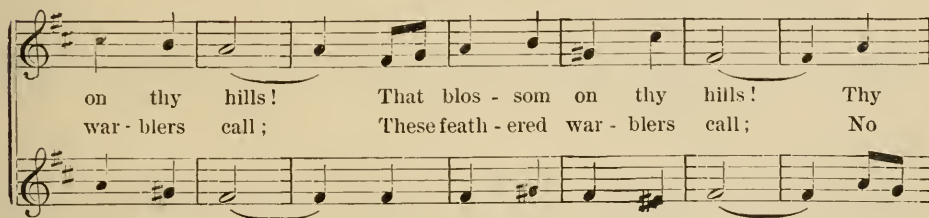


green. How pure thy crys - tal foun - tains, How clear thy
 day. And midst the sun's bright glow - ing, Till eve-ning's

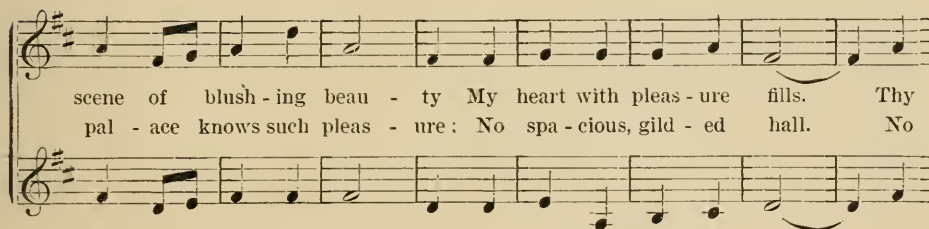




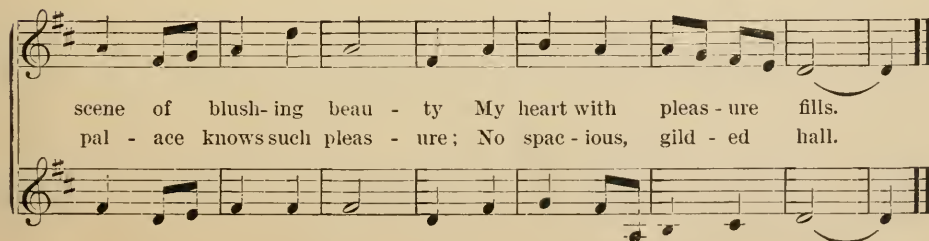
purl - ing rills, How sweet the tuft - ed flow - erets That blos - som
dew - y fall, In tones of mel - low sweet - ness These feathered



on thy hills! That blos - som on thy hills! Thy
war - blers call; These feath - ered war - blers call; No

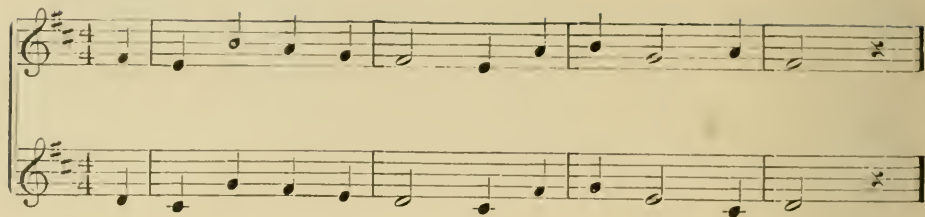


scene of blush - ing beau - ty My heart with pleas - ure fills. Thy
pal - ace knows such pleas - ure; No spa - cious, gild - ed hall. No

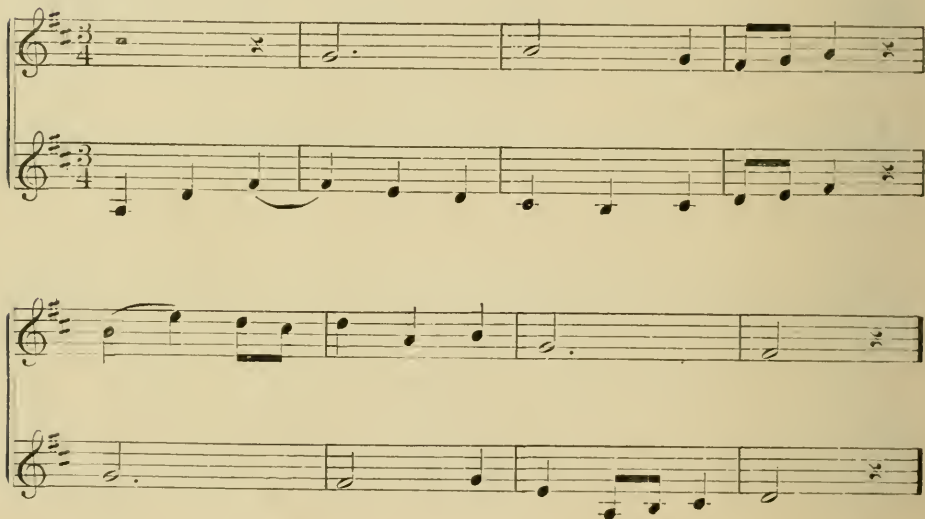


scene of blush - ing beau - ty My heart with pleas - ure fills.
pal - ace knows such pleas - ure; No spac - ious, gild - ed hall.

Ex. 278.



Ex. 279.

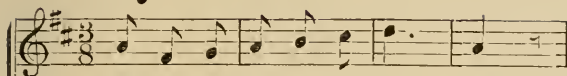


Ex. 280.

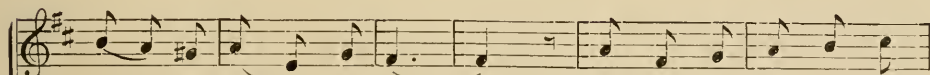
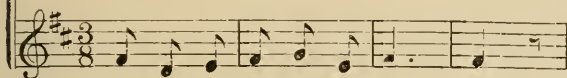


No. 44. DREAM KISSES.

132 = 

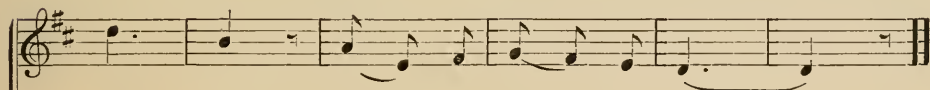
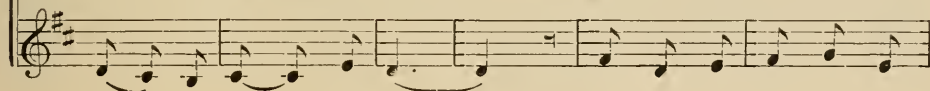


1. Who is that kiss-ing our ba - by,
2. For if you lis - ten, you'll hear her,
3. Yet see those two pur - ple pan - sies,
4. Look at their queer lit - tle fac - es,

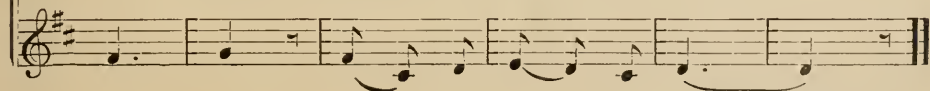


Fast a - sleep in her bed?
Kissing so soft and light;
Ly - ing close to her ear;
How like ba - bies they seem;

Some lit - tle dream - an - gel,
When there is no - bod - y
She told them fun - ni - est
May be they crept from their

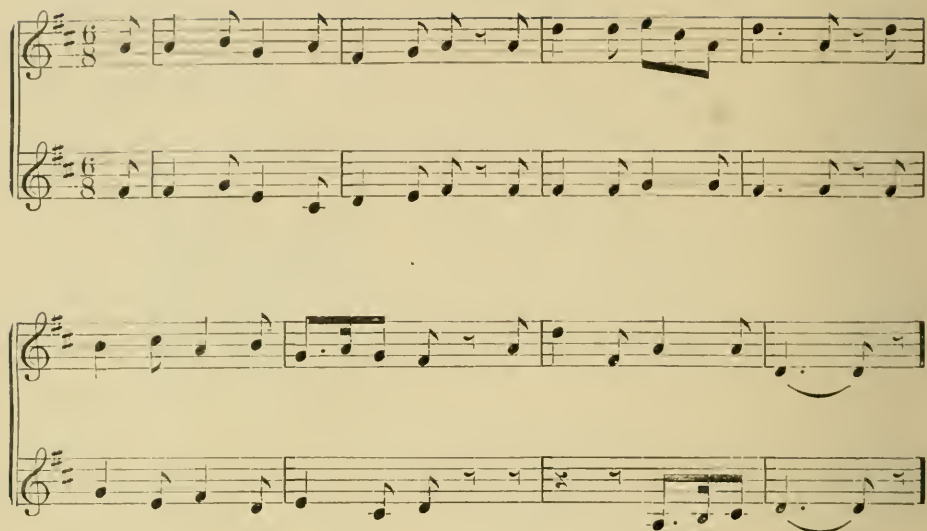


may be, Hov - er - ing o - ver - head.
near her, All a - lone in the night.
fan - cies, Think - ing that they could hear.
pla - ces, Kissed her soft in her dream.



MRS. ANDERSON.

Ex. 281.

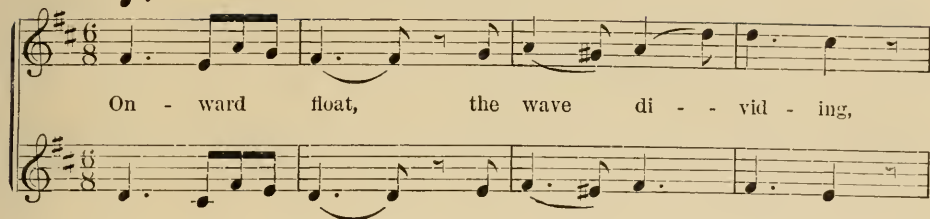


Ex. 282.




No. 45.

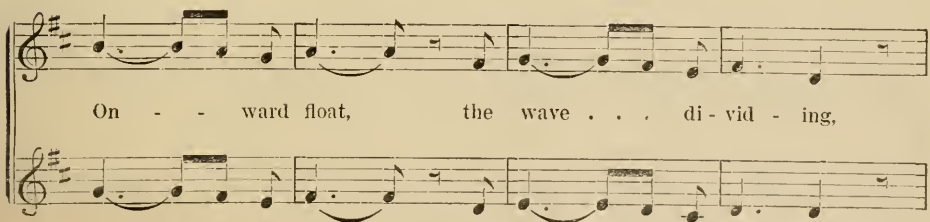
ONWARD FLOAT!

66 = .


On - ward float, the wave di - - vid - ing,



Go, . . . my bark, se - rene - - ly glid - ing;



On - - ward float, the wave . . . di - vid - ing,



Go, . . . my bark, se - rene - - ly glid - ing,

Ex. 283.

Handwritten musical score for the song "The Rose Tree". The score is written on four staves, organized into two systems of two staves each. The first system (top two staves) contains the first two lines of the melody. The second system (bottom two staves) contains the next two lines. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in a simple, clear hand. The first line of the melody starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The second line of the melody continues: C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half). The third line of the melody starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The fourth line of the melody continues: C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half). The score is written on aged, slightly yellowed paper.

Ex. 284.

The musical score for 'The Rose Tree' is presented on two staves. Both staves are in the treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in a simple, folk-like style. The first staff begins with a quarter rest, followed by a series of eighth and quarter notes. The second staff continues the melody, featuring a mix of eighth and quarter notes, and concludes with a final quarter note. The notation is clear and legible, typical of early 20th-century sheet music.

Ex. 285.

NO. 46.

THE FOUR SEASONS.

88 = ♩

1. Birds are in the wood - land, buds are on the tree,
 2. Fruits are ripe in Au - tumn, leaves are sere and red;

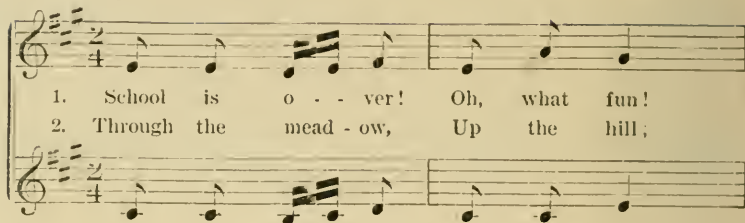
Mer - ry Spring is com - ing, ope the pane and see.
 Then we glean the corn - field, thank-ing God for bread.

Then come sport - ive breez - es, fields with flowers are gay,
 Then at last comes Win - ter, fields are cold and lorn,
 3. Thus as years roll on - ward, mer - ri - ly we sing,

In the woods we're sing - ing, through the Sum - mer day.
 But there's hap - py Christ - mas, when our Lord was born.
 Thank - ful for the bless - ings all the sea - sons bring.

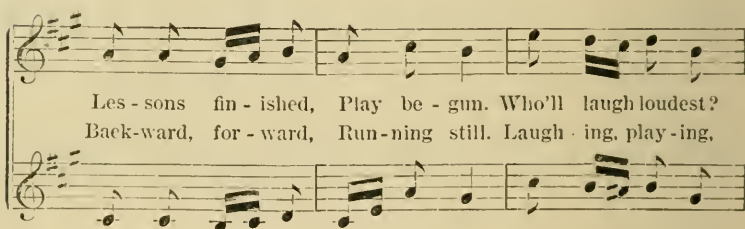
NO. 47. SCHOOL IS OVER!

84 = ♩



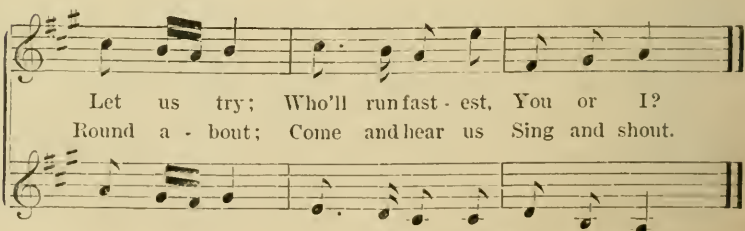
1. School is o - - ver! Oh, what fun!

2. Through the mead - ow, Up the hill;



Les - sons fin - ished, Play be - gun. Who'll laugh loudest?

Back - ward, for - ward, Run - ning still. Laugh - ing, play - ing,

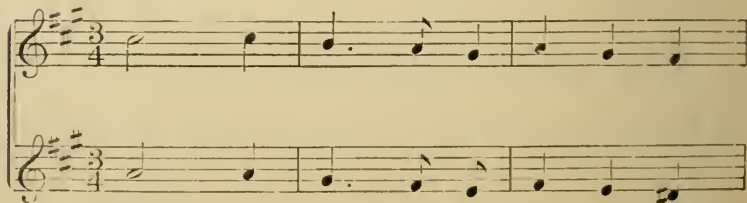


Let us try; Who'll run fast - est, You or I?

Round a - bout; Come and hear us Sing and shout.

FROM "UNDER THE WINDOW."

Ex. 286.





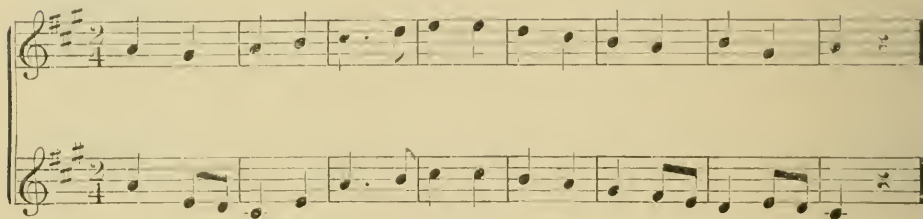

Ex. 287.



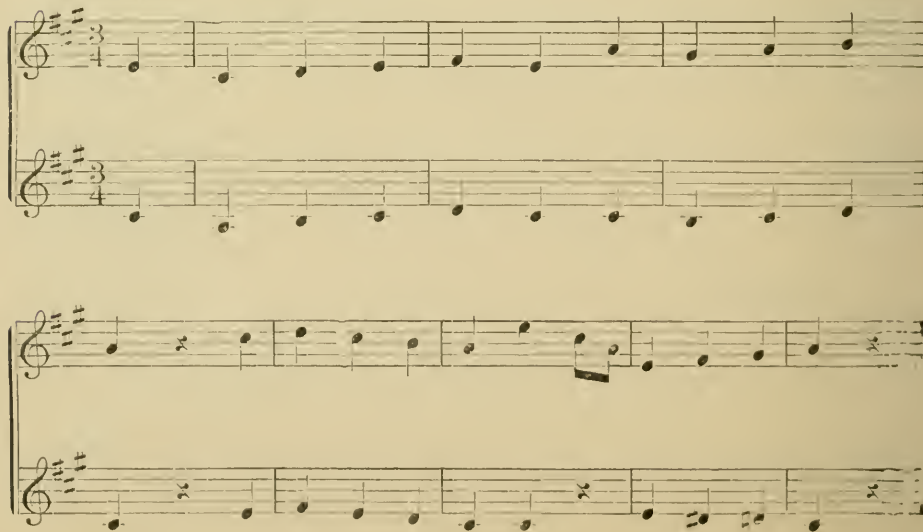
Ex. 288.



Ex. 289.



Ex. 290.



Ex. 291.



Ex. 292.



Ex. 293.





Ex. 294.



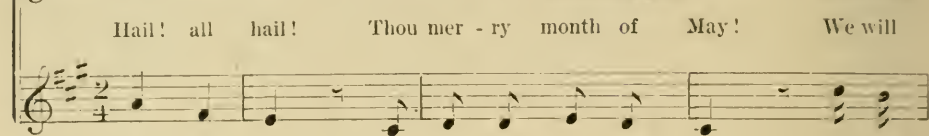
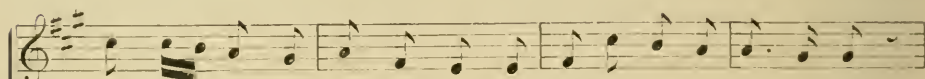
NO. 48.

MAY SONG.

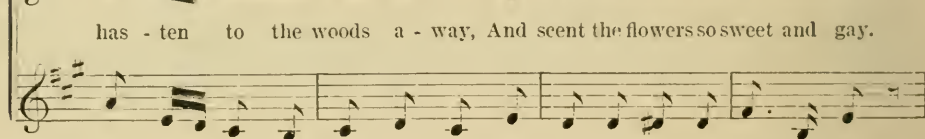
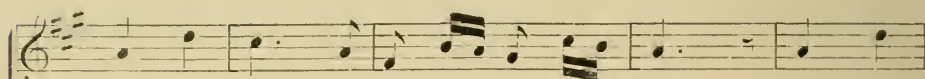
76 = 



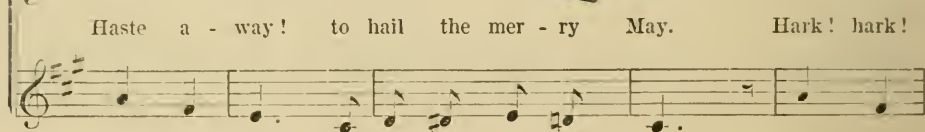

Hail! all hail! Thou mer - ry month of May! We will

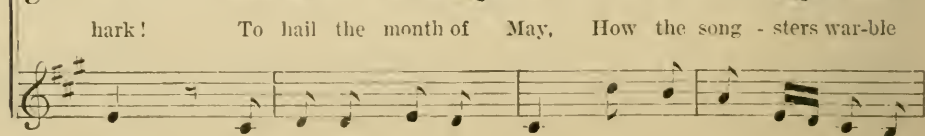
has - ten to the woods a - way, And scent the flowers so sweet and gay.

Haste a - way! to hail the mer - ry May. Hark! hark!

hark! To hail the month of May, How the song - sters war - ble



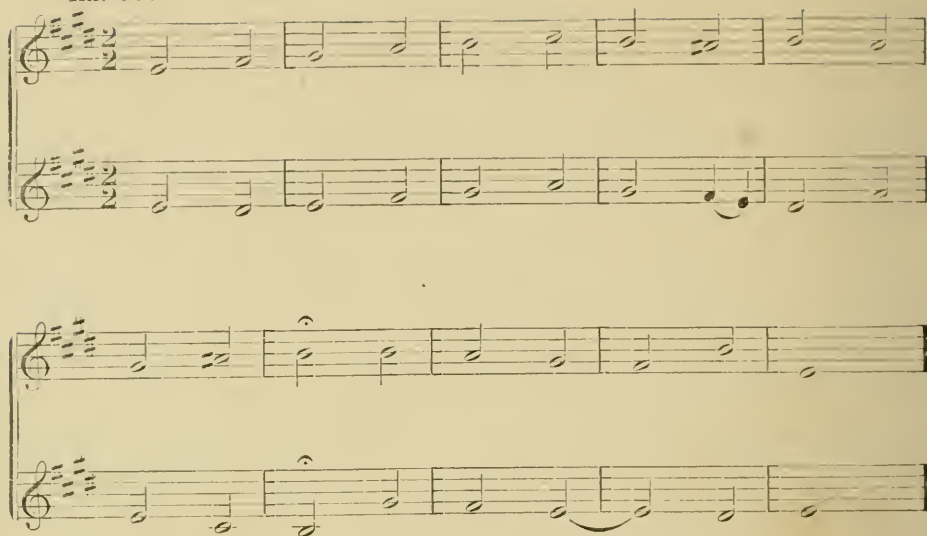
on each spray! And we will be as blithe as they. Then a -

- way, to hail the mer - ry May— The mer - ry, mer - ry,

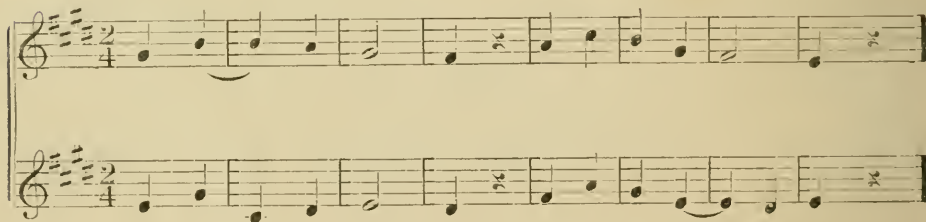
May! Then a - way, to hail the mer - ry month of May.

Ex. 295.

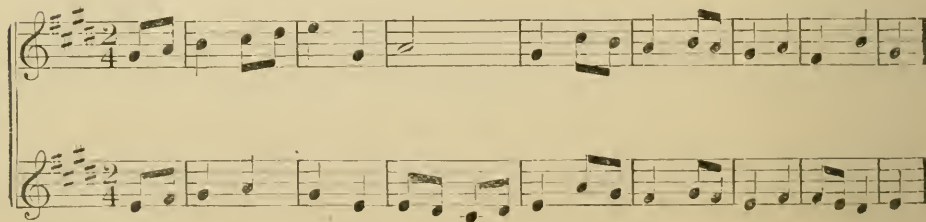
Ex. 296.



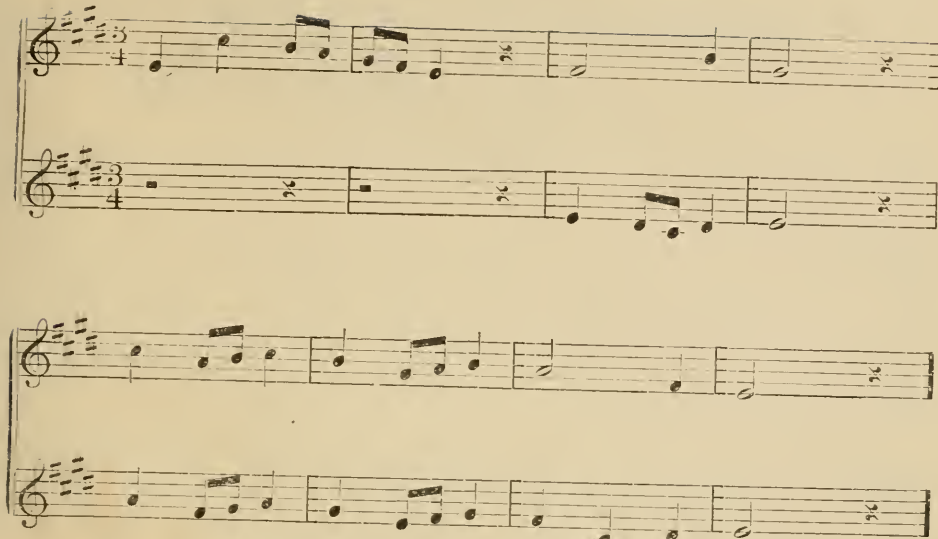
Ex. 297.



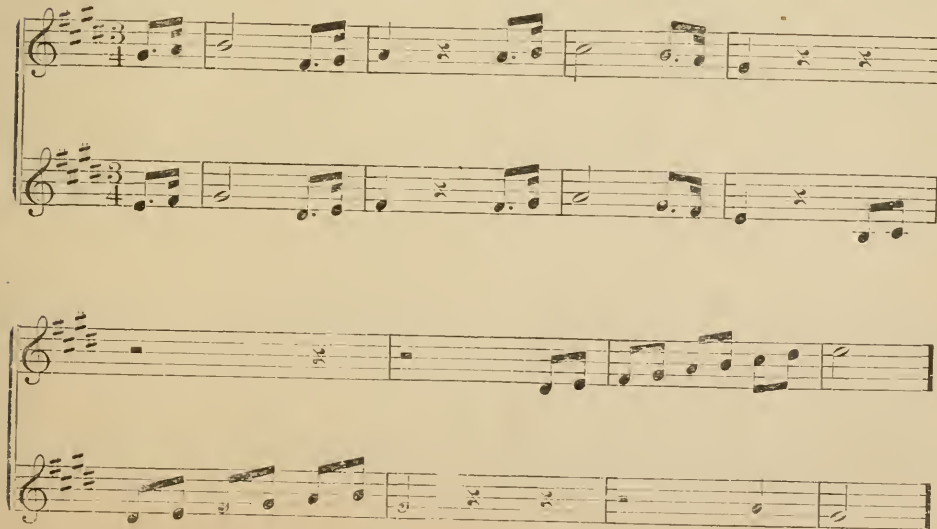
Ex. 298.

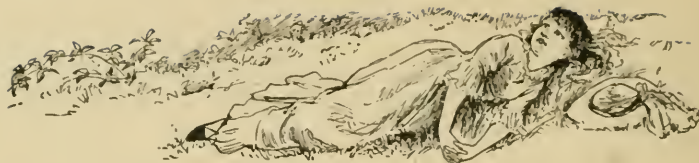


Ex. 299.



Ex. 300.





No. 49.

FANCIES.

72 = or 144 =

1. I would be a cloud-let, Drift-ing o'er the blue, With its flee-ey
2. I would be a zeph-yr, Wan-der-ing at will, O'er the heathery

softness, And its changing hue; When the morning shineth, Full of gold en
moorland, Up the thy-my hill; Rust-ling thro' the green leaves, Rippling o'er the

rest, But when day de-elin-eth, In the glow-ing west,
brook, Steal-ing rar-est fra-grance From each flowery nook,

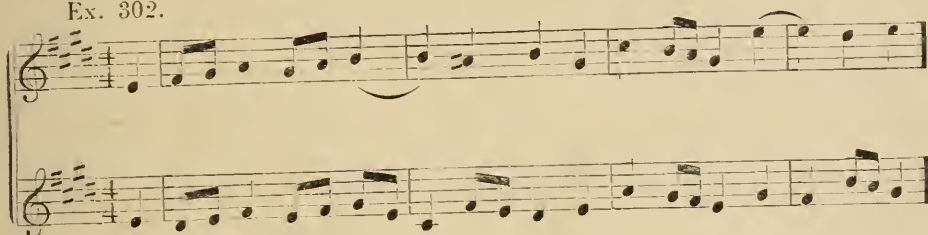
By the fad-ing sun-set kist In-to ten-der am-e-thyst.
And, at noontide, sleep-ing well. In the li-ly's nod-ding bell.

W. W. CALDWELL.

Ex. 301.



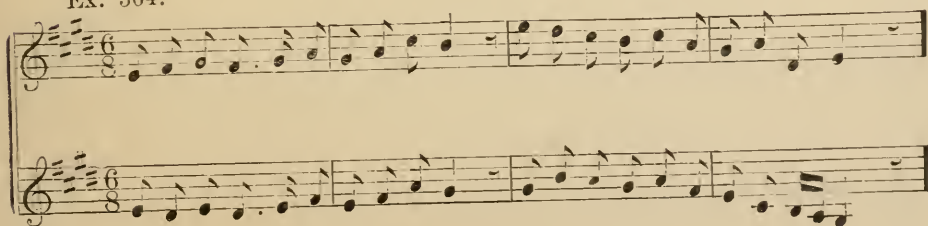
Ex. 302.



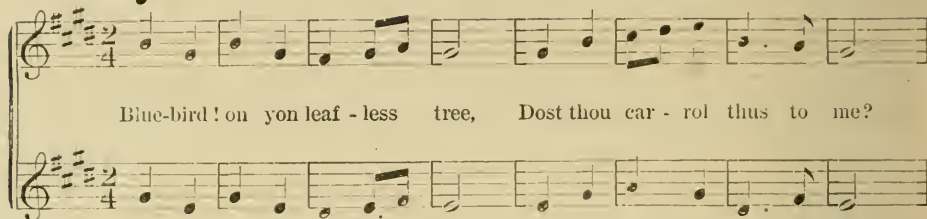
Ex. 303.



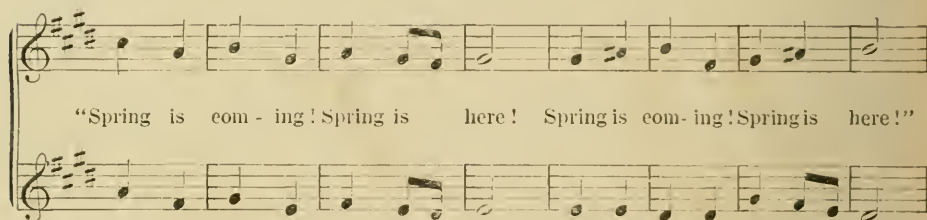
Ex. 304.



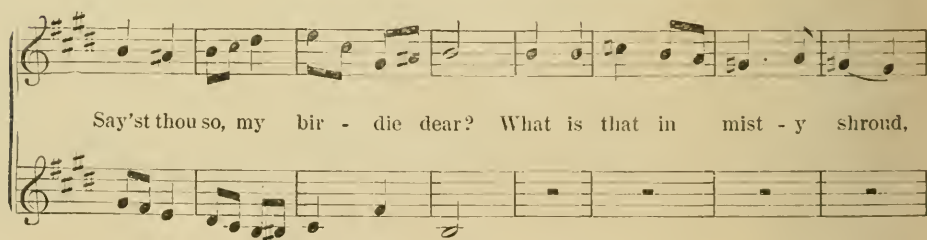
NO. 50. BLUE-BIRD ON YON LEAFLESS TREE.

112 = 


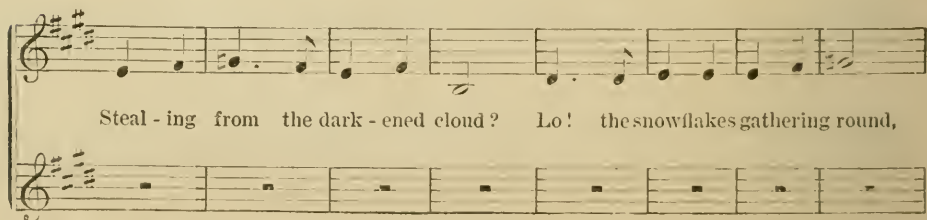
Blue-bird ! on yon leaf - less tree, Dost thou car - rol thus to me?



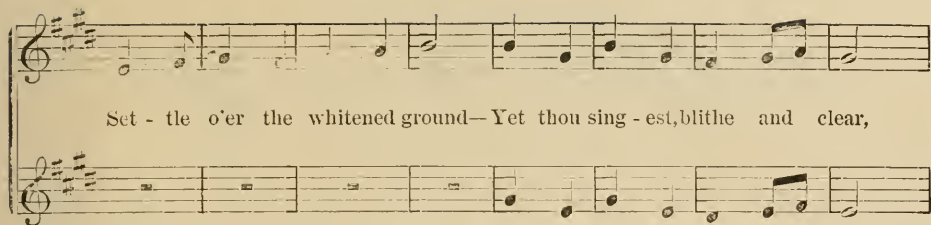
"Spring is com - ing ! Spring is here ! Spring is com - ing ! Spring is here !"



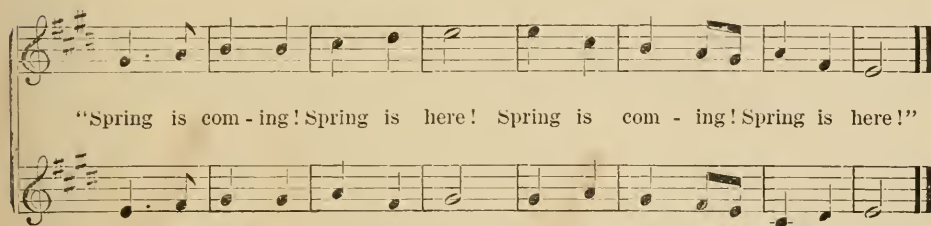
Say'st thou so, my bir - die dear ? What is that in mist - y shroud,



Steal - ing from the dark - ened cloud ? Lo ! the snowflakes gathering round,

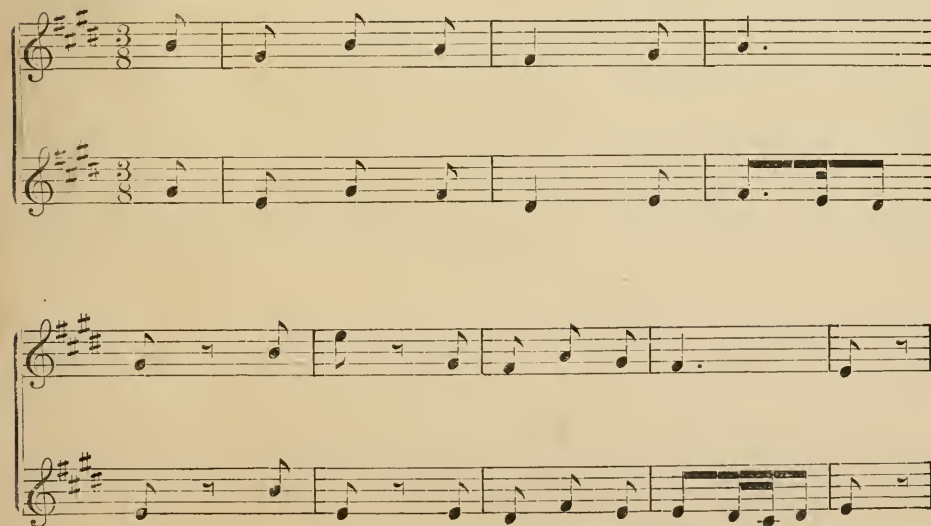


Set - tle o'er the whitened ground—Yet thou sing - est, blithe and clear,



"Spring is com - ing! Spring is here! Spring is com - ing! Spring is here!"

Ex. 305.





NO. 51.

BO-PEEP.

116 =

1. Bo - peep, ear - ly snow - drop, Cried the sil - ver - winged
 2. Bo - peep, laughed the wind - flower At the foot of the

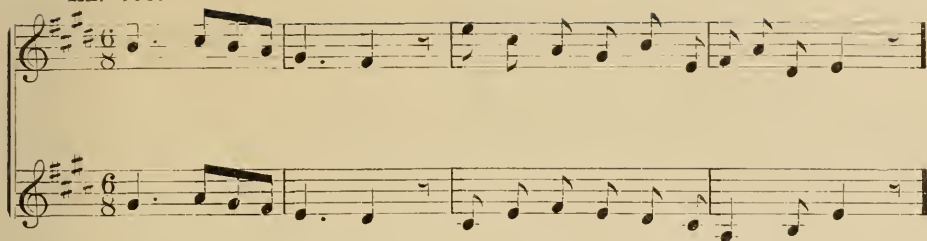
snow, Our game is a short one, For I must
 tree, Vio - let and blue - bird I hear, I

go, Bo - peep, fair - y wood - moss, Cried the gay A - pril
 see, Bo - peep, sang the rob - in, Are you all fast a -

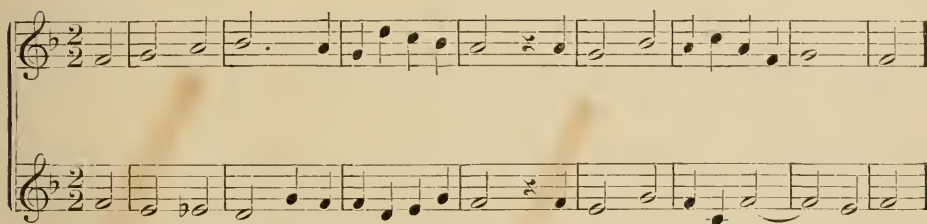
shower. I may play hide and seek, Full half an hour.
 sleep? Ap - ple blooms, but - ter - flies, Bo - peep, Bo - neep!

MRS. ANDERSON.

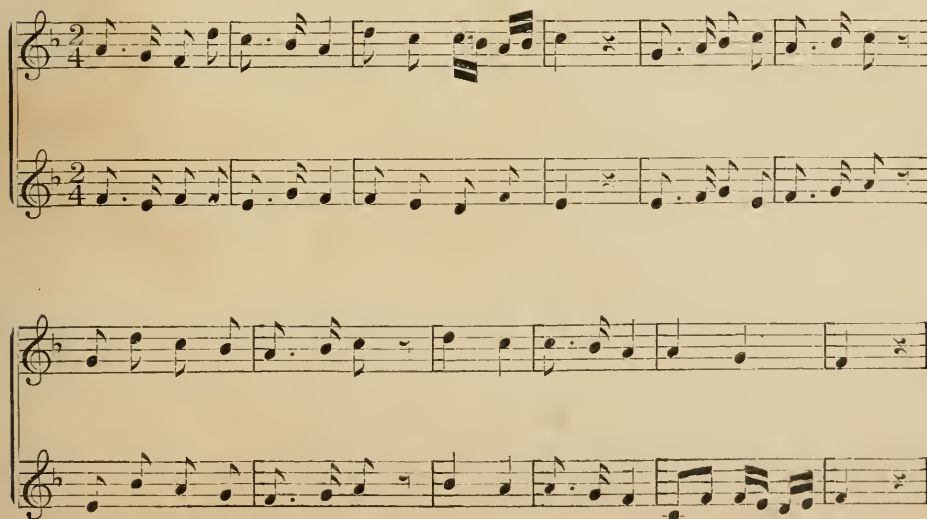
Ex. 306.



Ex. 307.



Ex. 308.



NO. 52. THE FLOWER OF WUNDERHOLD.

60 = ♩ or 120 = ♩

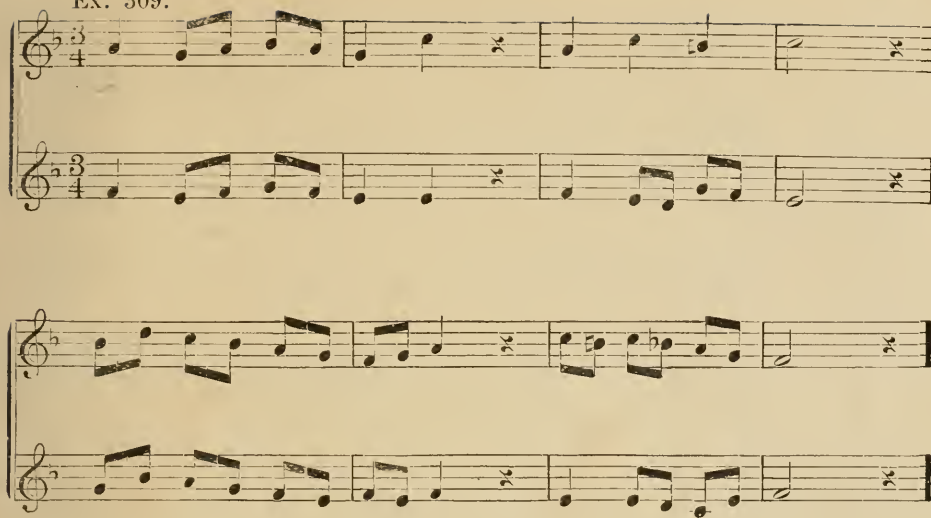
There blooms a flower, its home is nigh, But where, I shall not tell; That

pleases well both heart and eye, Like sunlight through the dell: More

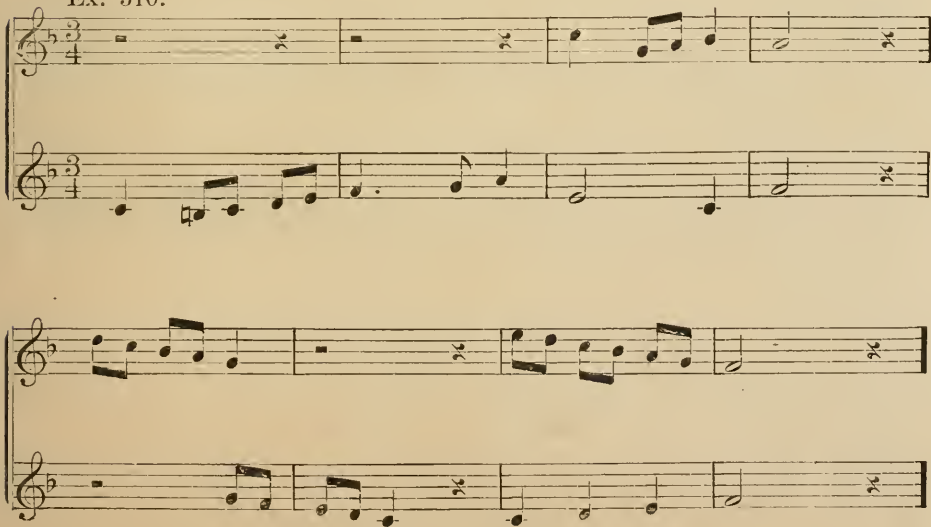
precious 'tis than pearl or gold, And therefore called we know, The

little flower of Wunderhold, And with good reason so.

Ex. 309.

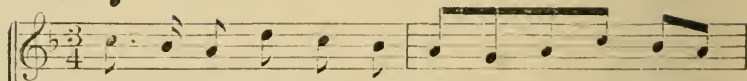


Ex. 310.

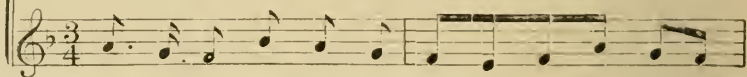


NO. 53. SPRING'S DELIGHTS.

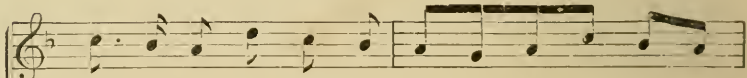
96 = ♩



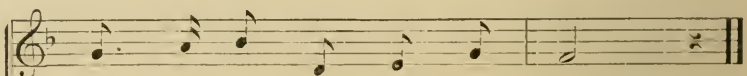
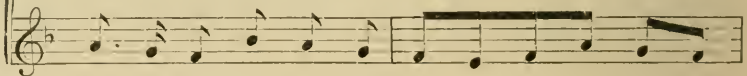
Spring's de-lights are all re - viv - - - ing,



Ver - dant leaf - lets clothe the spray;



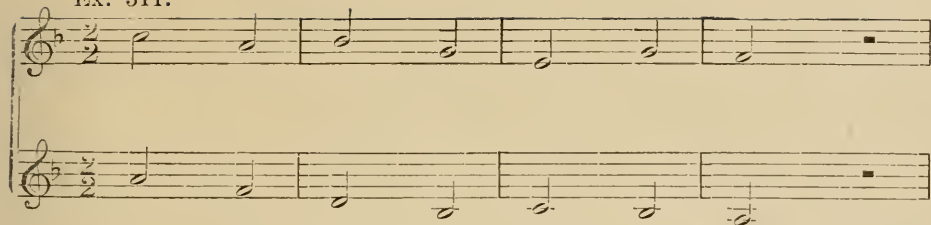
Haw-thorn buds give joy - ful ti - - - ding.



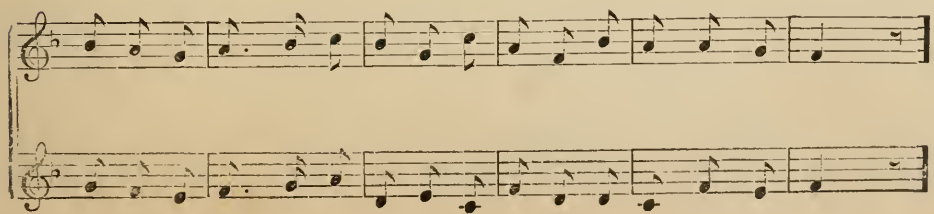
Wel - come news, 'tis blithe May - day!



Ex. 311.

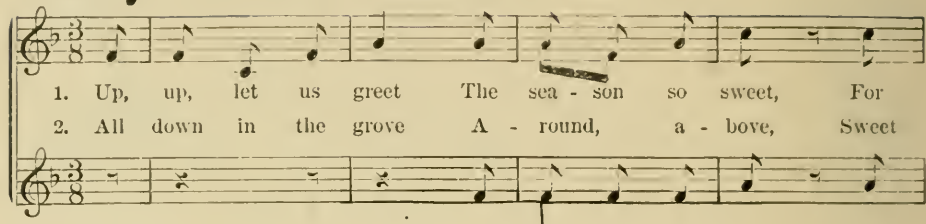


Ex. 312.

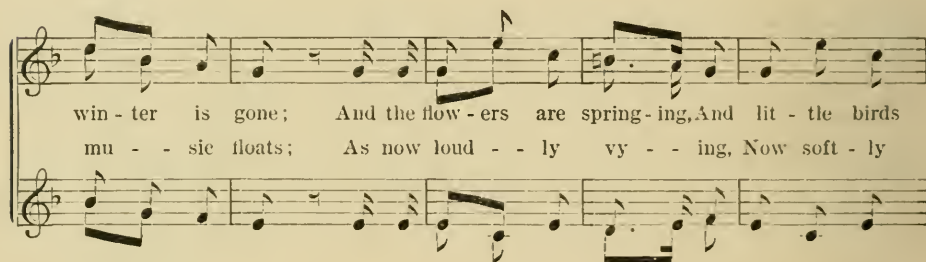


NO. 54.

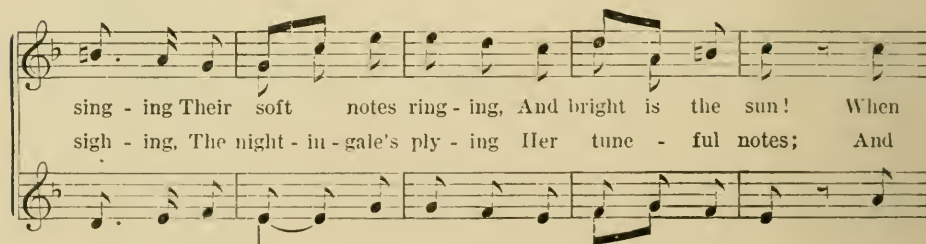
UP, UP, LET US GREET.

132 = 


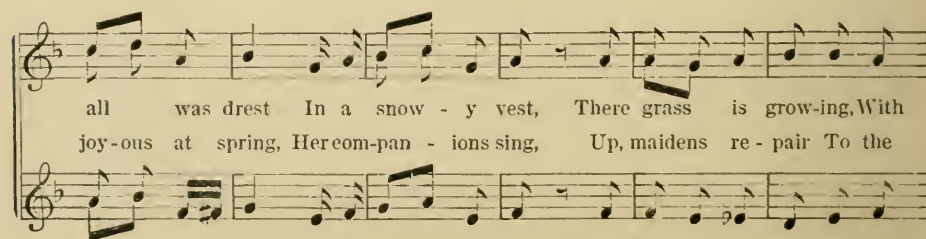
1. Up, up, let us greet The sea - son so sweet, For
2. All down in the grove A - round, a - bove, Sweet



win - ter is gone; And the flow - ers are spring - ing, And lit - tle birds
mu - - sic floats; As now loud - - ly vy - - ing, Now soft - ly



sing - ing Their soft notes ring - ing, And bright is the sun! When
sigh - ing, The night - in - gale's ply - ing Her tune - ful notes; And



all was drest In a snow - y vest, There grass is grow - ing, With
joy - ous at spring, Her com - pan - ions sing, Up, maidens re - pair To the

dew - drops glow - ing, And flow - ers are seen On beds so green.
mead - ows so fair, . . And dance we a - way This mer - ry May.

GODFREY OF NIFEN.

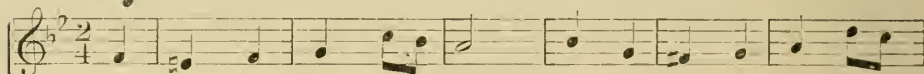
Ex. 313.

Ex. 314.

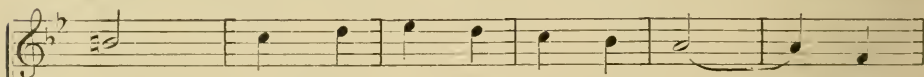
Ex. 315.



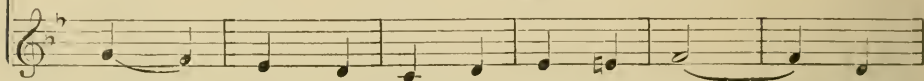
No. 55.

100 = 

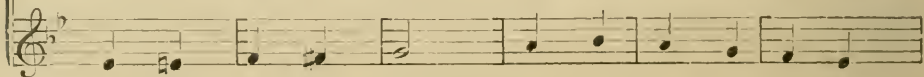
1. How deep a sleep hath bound thee! A snow-y shroud is
2. How tran-quil are thy slum-bers! No shep-herd's tune-ful
3. A Fa-ther's hand hath dressed thee In win-ter's robes:—so

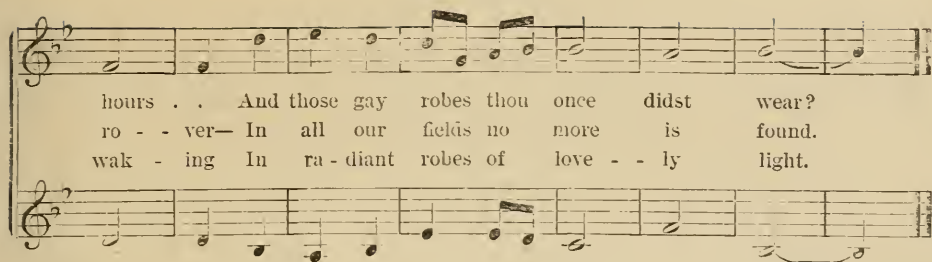


round thee, O earth, our moth-er fair. . . . Where
 num- - bers By vale or stream re- sound. . . . Sweet
 rest thee Be-neath his watch-ful sight. . . . Thy



now are spring's gay flow- - ers, And sum-mer's gol- den
 sum-mer songs are o- - ver, The swal-low-joy-ous
 win-try slum-bers break- - ing, We soon shall see thee

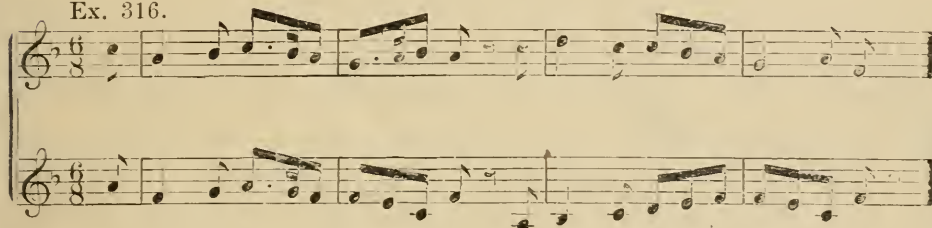




hours . . And those gay robes thou once didst wear?
ro - - ver— In all our fields no more is found.
wak - ing In ra - dant robes of love - - ly light.

The musical notation consists of two staves in G major (one sharp). The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are written below the staves.

Ex. 316.



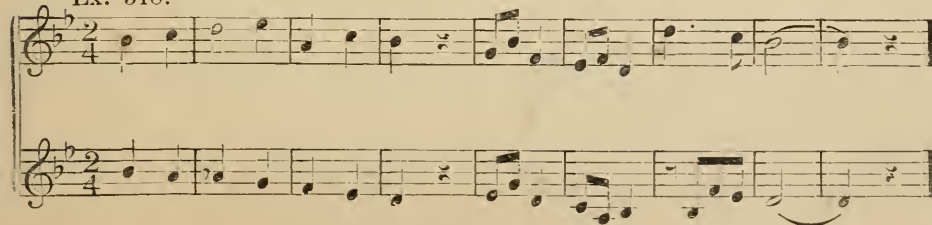
Exercise 316 is a two-staff musical exercise in 6/8 time, G major. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody consists of eighth and sixteenth notes, with some slurs. The accompaniment consists of eighth notes and rests.

Ex. 317.



Exercise 317 is a two-staff musical exercise in 2/2 time, G major. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody consists of half notes and whole notes, with some slurs. The accompaniment consists of half notes and whole notes.

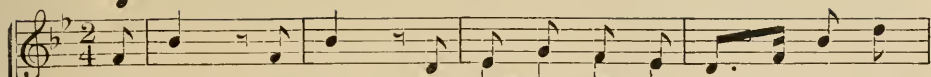
Ex. 318.



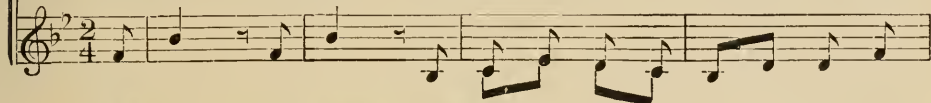

Exercise 318 is a two-staff musical exercise in 2/4 time, G major. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody consists of quarter notes and eighth notes, with some slurs. The accompaniment consists of quarter notes and eighth notes.

No. 57.


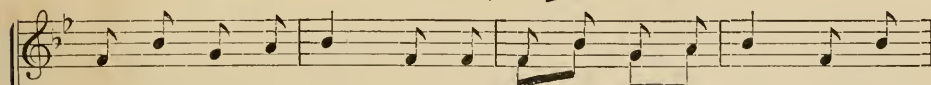
WISHING.

88 = 


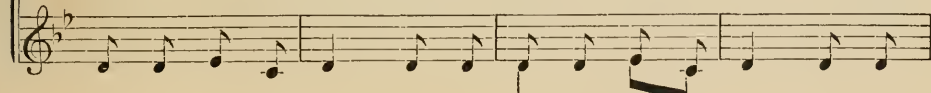
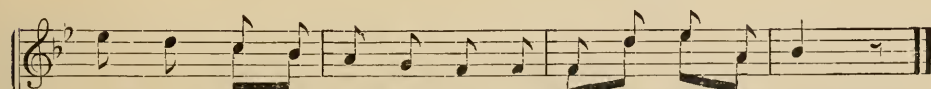
1. Ring-ting! Ring-ting! I wish I were a Prim - rose, A
 2. Nay-stay! Nay-stay! I wish I were an Elm tree, A
 3. Oh no! Oh no! I wish I were a Rob - in, A
 4. Well-tell! Well-tell! Where should I fly to; Where

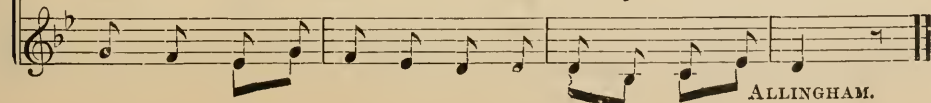
bright yel - low Prim - rose, blow - ing in the spring! The
 great, lof - ty Elm tree, with green leaves gay! The
 Rob - in or a lit - tle Wren, ev - ery-where to go; The
 go to sleep in the dark wood or dell? Through
 Be -

stoop - ing boughs a - bove me, The wand'-ring bee to love me, The
 winds would set them danc - ing, The sun and moonshine glance in, The
 for - est, field or gar - den, And ask no leave or par - don, Till
 fore a day was o - ver, Home comes the rov - er, For

fern and moss to creep a - cross The Elm tree for our king!
 birds would house a - mong the boughs. And sweet - ly sing,
 win - ter comes with i - cy thumbs To ruf - fle up our wing!
 moth - er's kiss— sweet - er this Than an - y oth - er thing.



ALLINGHAM.

Ex. 320.



Ex. 321.



Ex. 322.



Ex. 323.



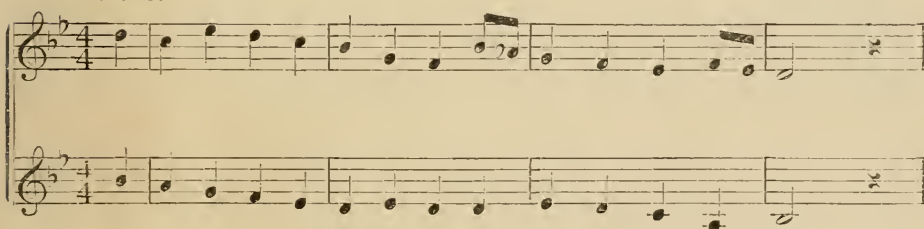
Ex. 324.



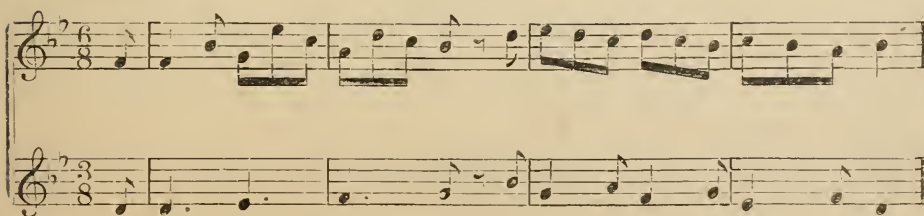
Ex. 325.



Ex. 326.



Ex. 327.



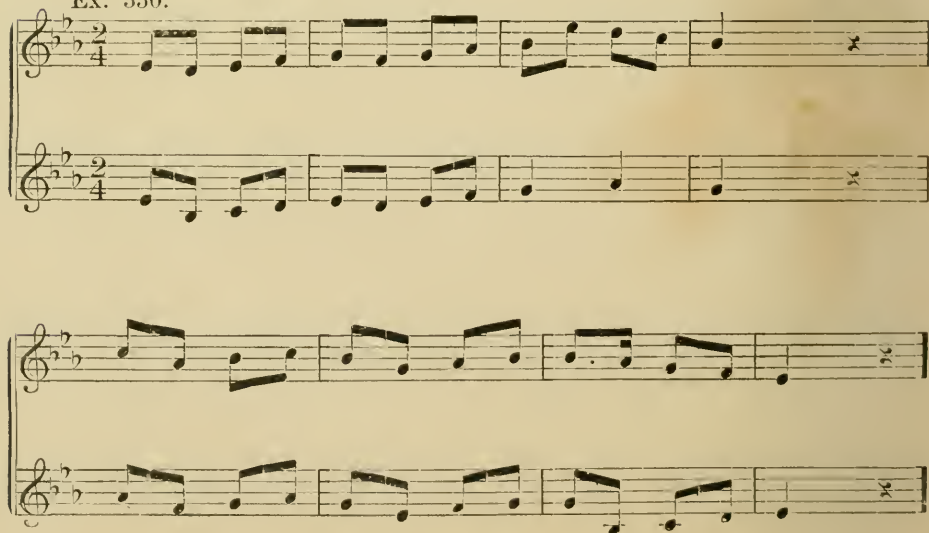
Ex. 328.



Ex. 329.



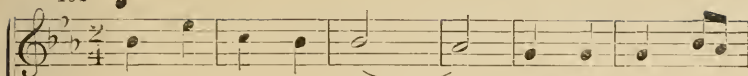
Ex. 330.



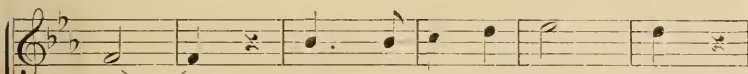
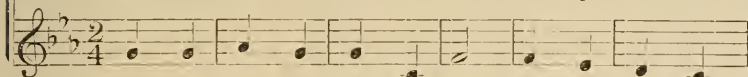
No. 58.

WINTER SONG.

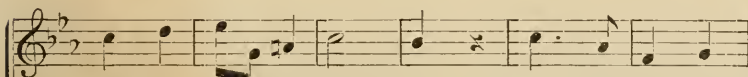
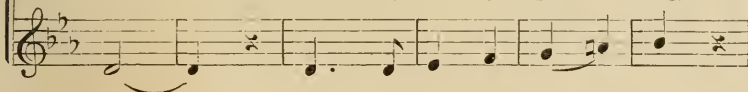
104 = ♩



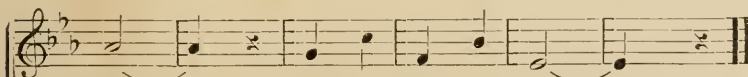
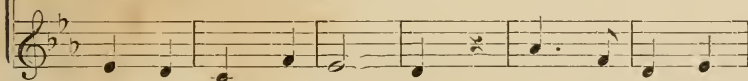
1. Sum-mer joys are o'er;— Flowerets bloom no
 2. Now no plum-ed thron— Charms the woods with
 3. Win-ter, still I see— Man-y charms in



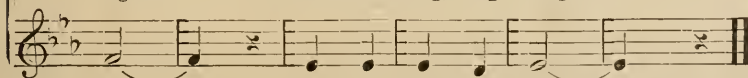
more:— Win-try winds are sweep-ing;
 song:— Ice-bound trees are glit-tering;
 thee:— Love thy chil-ly greet-ing,



Through the snow-drifts peep-ing, Cheer-ful ev-er-
 Mer-ry snow-birds twit-tering, Fond-ly strive to
 Snow-storms fierce-ly beat-ing, And the dear de-



- green Rare-ly now is seen.
 - cheer Scenes so cold and drear.
 - lights Of the long, long nights.



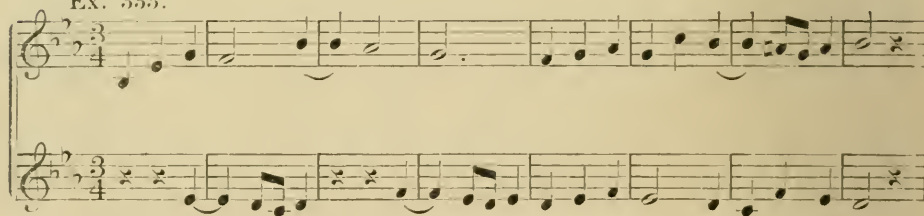
Ex. 331.



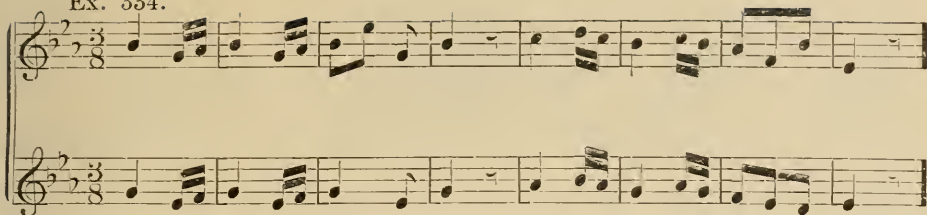
Ex. 332.



Ex. 333.



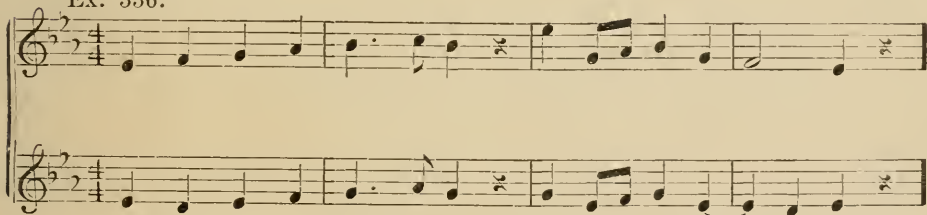
Ex. 334.



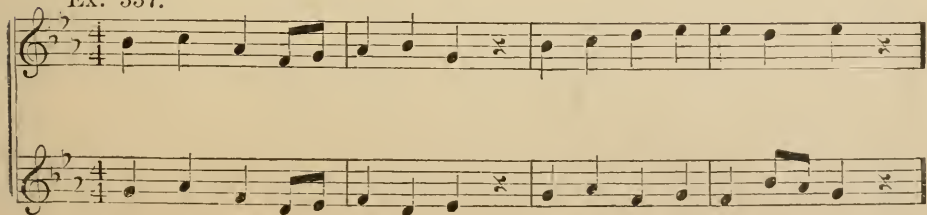
Ex. 335.

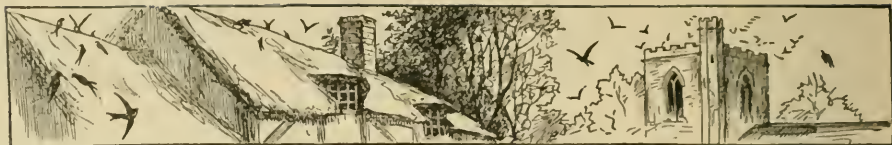


Ex. 336.



Ex. 337.





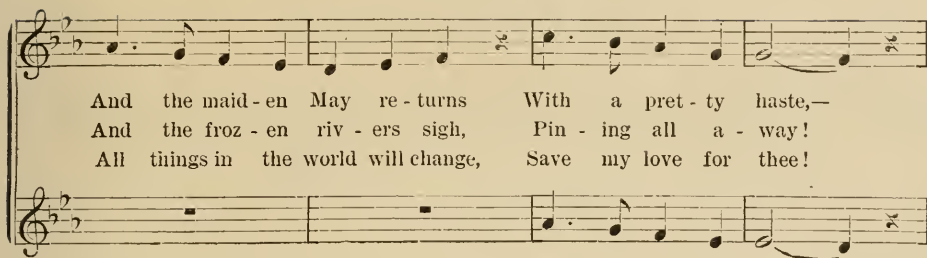
NO. 59. WHEN THE MERRY LARK DOTH GILD.

112 = 

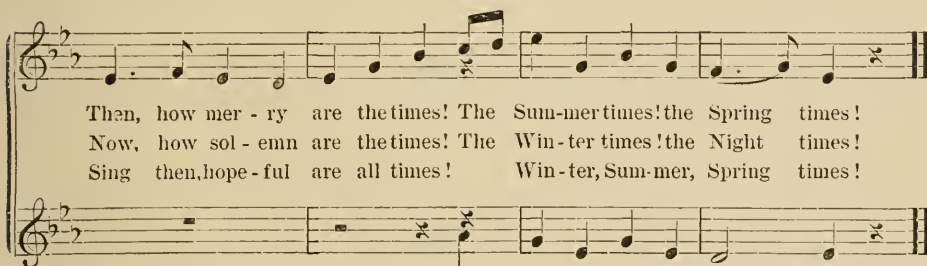
1. When the mer - ry lark doth gild . . With his song the sum - mer hours,
 2. Now from off the ash - y stone The chil - ly midnight erick - et cri - eth,
 3. Yet, be mer - ry; all a - round Is thro' one vast change re - volv - ing,

And their nests the swallows build In the roofs and tops of tow - - ers,
 And all mer - ry birds are flown, And our dream of pleas - ure di - - eth;
 E - ven Night, who late - ly frowned, Is in pal - er dawn dis - solv - ing;

And the gold - en broom - flower burns All a - bout the waste,
 Now the once blue laugh - ing sky Sad - dens in - to gray,
 Earth will burst her fet - ters strange, And in Spring grow free;



And the maid - en May re - turns With a pret - ty haste, —
 And the froz - en riv - ers sigh, Pin - ing all a - way!
 All things in the world will change, Save my love for thee!



Then, how mer - ry are the times! The Sun - mer times! the Spring times!
 Now, how sol - emn are the times! The Win - ter times! the Night times!
 Sing then, hope - ful are all times! Win - ter, Sum - mer, Spring times!

BARRY CORNWALL.

Ex. 338.

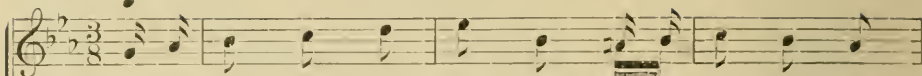


Ex. 339.

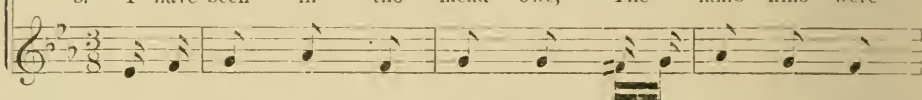
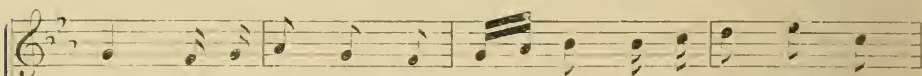


No. 60.

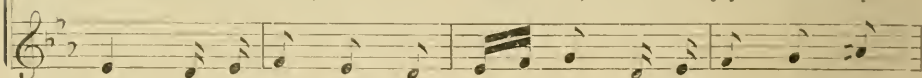

JOY EVERYWHERE.

126 = 



1. I have been on the moun - tain That the song - birds love
 2. I have been in the gar - den, Where the bus - y bees
 3. I have been in the mead - ows, The lamb - kins were

best. They were sit - ting, were flit - ting, They were build - ing their
 roam: They were com - ing, all hum - ming, To their straw - cov - ered
 there; On the mount, in the mead - ow, There was joy ev - ery

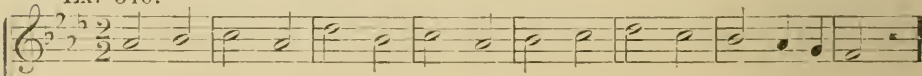
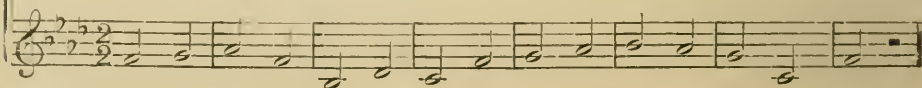



nest— They were sit - ting, were flit - ting, They were build - ing their nest.
 home— They were com - ing, all hum - ming, To their straw - cov - ered home.
 where— On the mount, in the mead - ow, There was joy ev - ery - where.

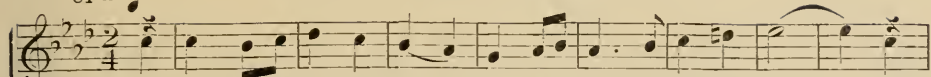


GERMAN, TR. BY DULCKEN.

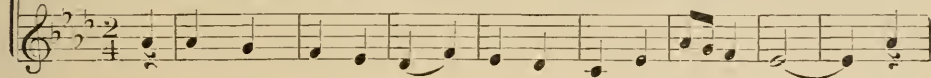
Ex. 340.

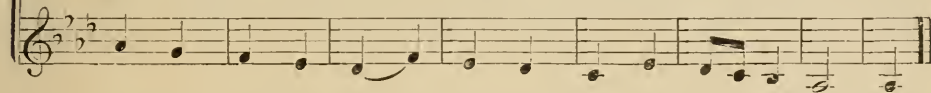
NO. 61. ALL THINGS BEAUTIFUL.

84 = 


1. All things bright and beau-ti - ful, All creatures great and small,
 2. Each lit - tle flower that o - - pens, Each lit - tle bird that sings, He
 3. The pur - ple - head - ed moun - tain, The riv - er run - ning by, The
 4. The tall trees in the green - wood, The pleas - ant sum - mer sun, The




All things wise and won - der - ful, The Lord God made them all. . .
 made their glow - ing col - - ors, He made their ti - ny wings. .
 morn - ing and the sun - - set, That light - eth up the sky. .
 ripe fruits in the gar - - den, He made them ev - ery one. . .

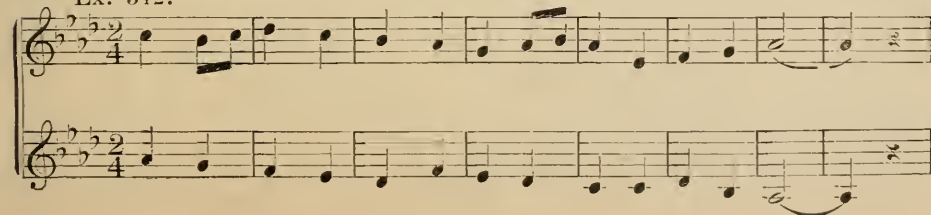


KEBLE.

Ex. 341.

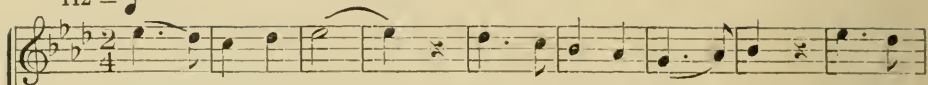


Ex. 342.

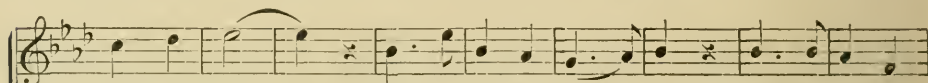


NO. 62.

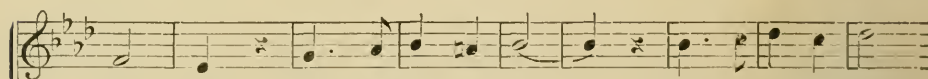
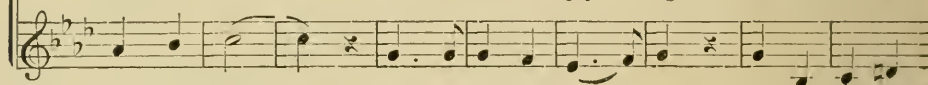
SING, MAIDEN, SING.

112 = 

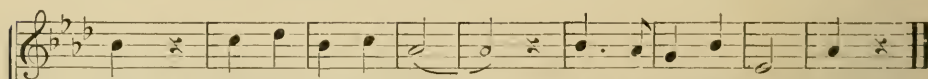
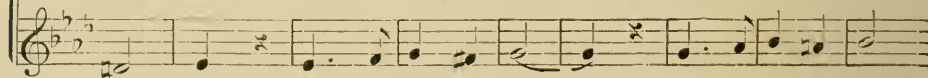
1. Sing, maid-en, sing! Mouths were made for sing - ing: Lis - ten, —
 2. Hear'st thou the rain, How it gent - ly fall - eth? Hear - est
 3. Hear'st thou the breeze, Round the rose-bud sigh - ing? And the



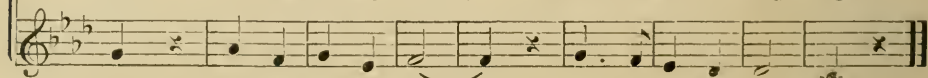
songs thou'lt hear Through the wide world ring - ing: Through the wide world
 thou the bird Who from for - est call - eth? Who from for - est
 small, sweet rose Love to love re - ply - ing? Love to love re -



ring - ing: Songs from all the birds, Songs from winds and show -
 call - eth? Hear - est thou the bee, O'er the sunflower ring -
 ply - ing? So should'st thou re - ply, To the prayer we're bring -



ers, Songs from seas and streams, E - ven from sweet flow - ers.
 ing? Tell us, maid-en, *now*— Should'st thou not be sing - ing?
 ing: So that bud, thy mouth, Should burst forth in sing - ing?

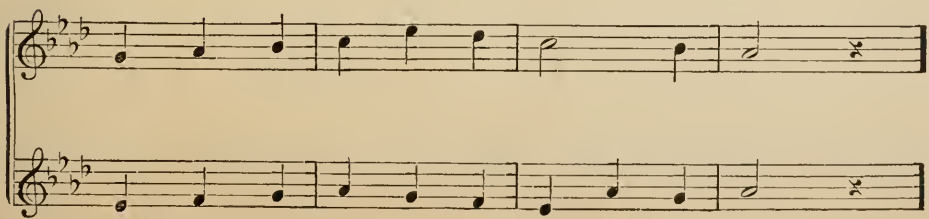
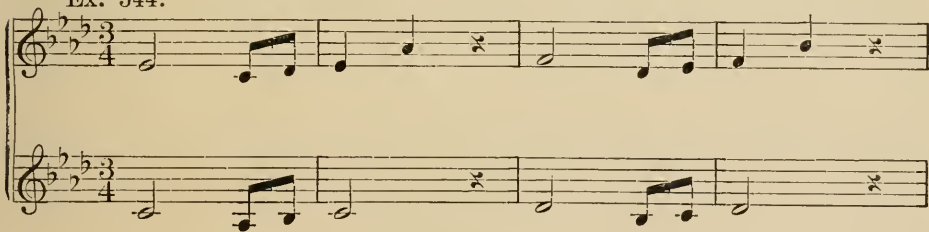


BARRY CORNWALL.

Ex. 343.



Ex. 344.



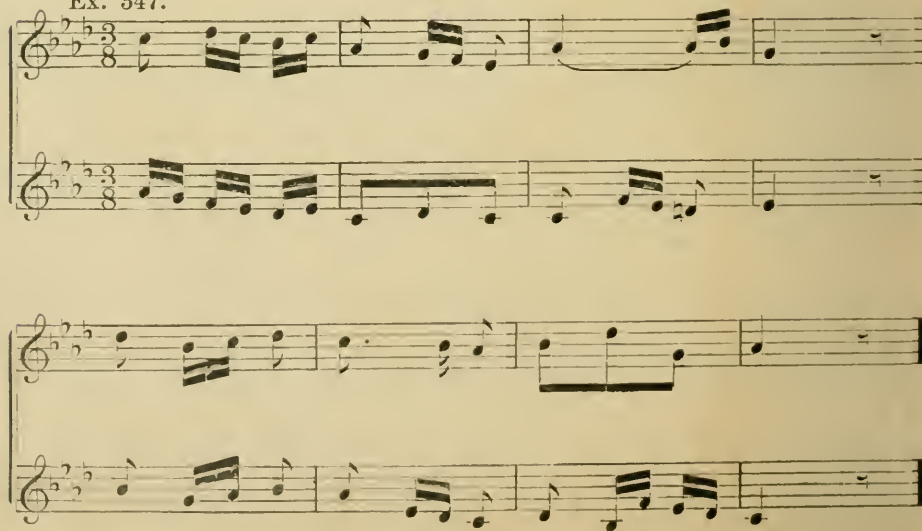
Ex. 345.



Ex. 346.



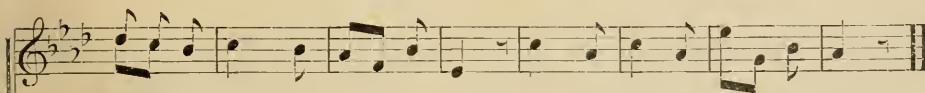
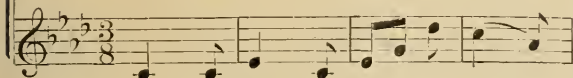
Ex. 347.



NO. 63. THE BIRD'S SONG.

104 = 

1. Swing - ing in my air - y nest,
2. Far a - bove the white clouds drift;
3. On the ground clear drops of dew
4. Swing - ing in my air - y nest,

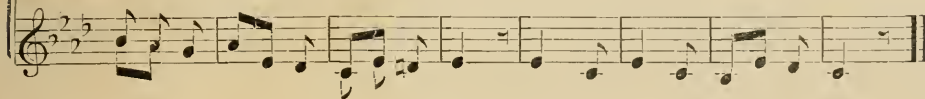


Four speckled eggs be - neath my breast; Sing - ing, swinging, yet at rest.

All a - round the sun - rays sift Through the leaves—a gol - den gift.

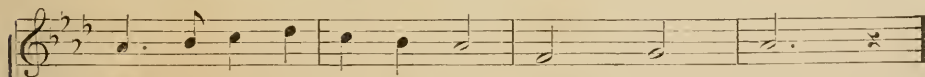
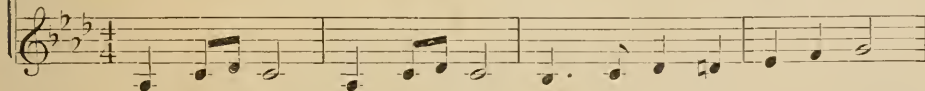
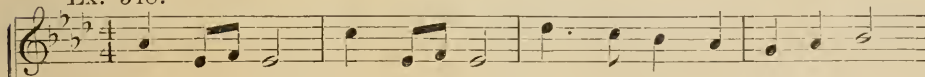
Trem - ble in a cup of blue; There I sip and war - ble too.

Four lit - tle heads sleep un - der my breast; With what joy am I possessed!



HENRY GILLMAN.

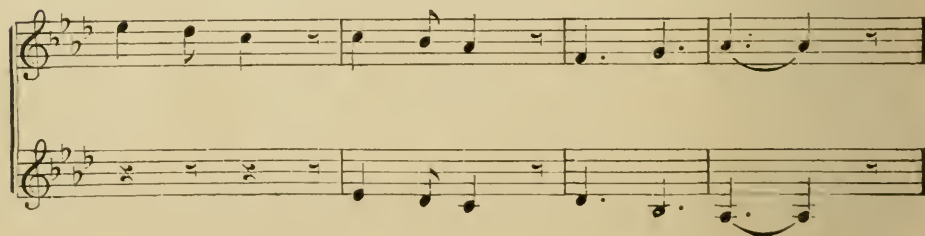
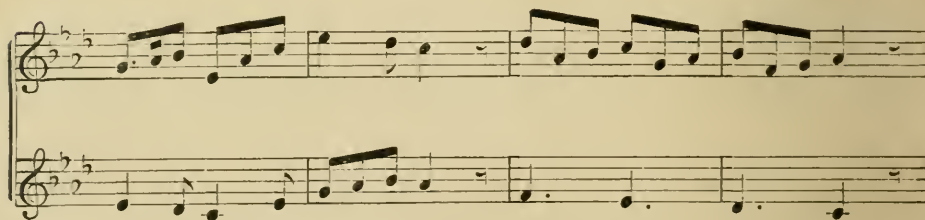
Ex. 348.



Ex. 349.



Ex. 350.



Ex. 351.

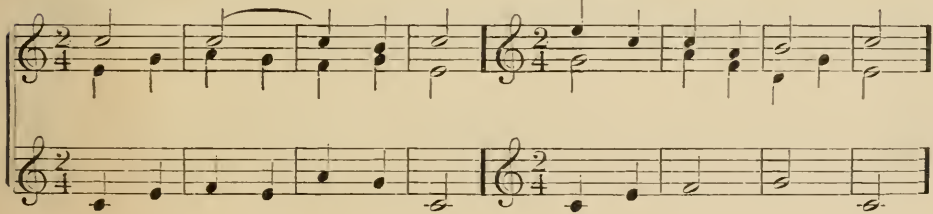


Ex. 352.



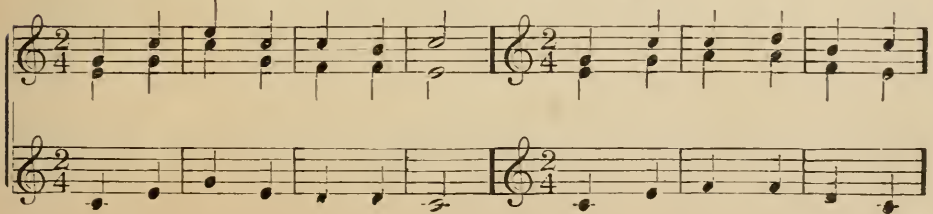
Ex. 353.

Ex. 354.

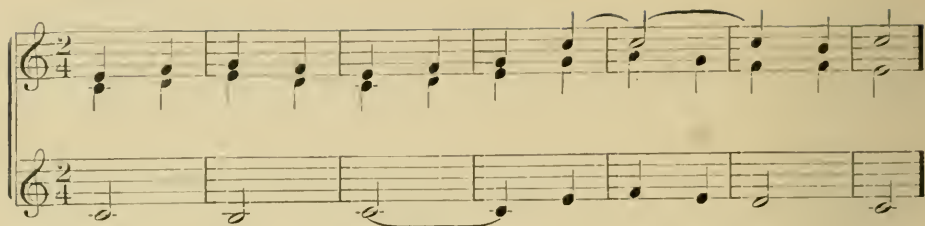


Ex. 355.

Ex. 356.

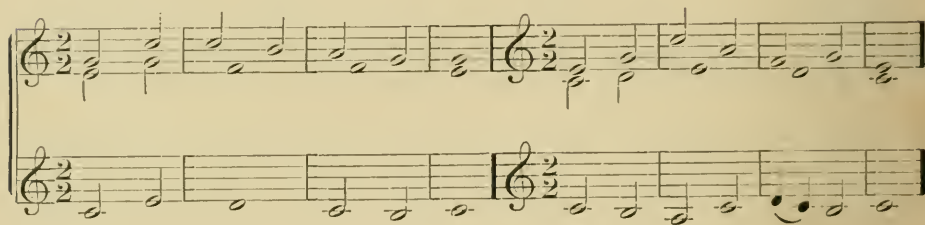


Ex. 357.



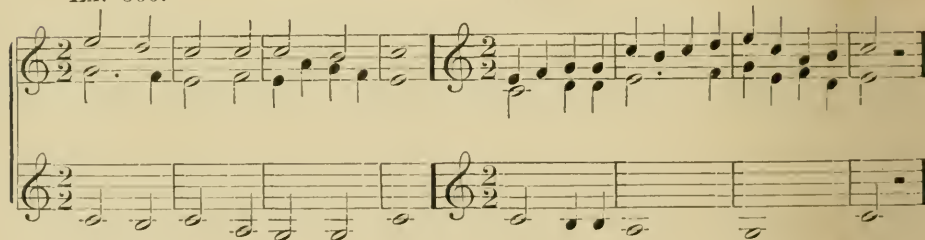
Ex. 358.

Ex. 359.



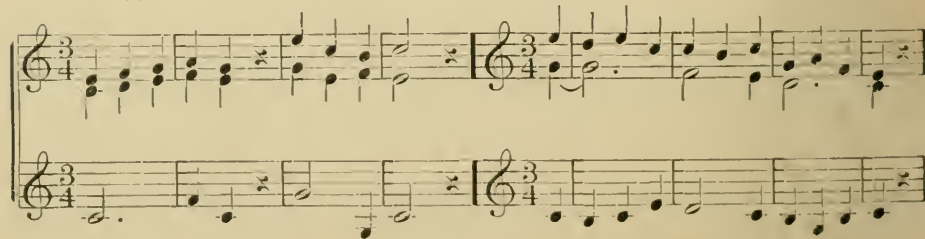
Ex. 360.

Ex. 361.



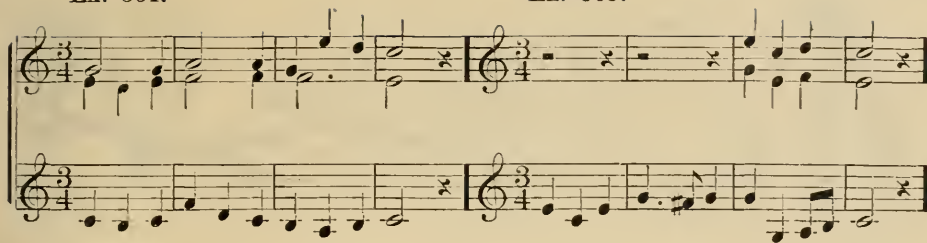
Ex. 362.

Ex. 363.

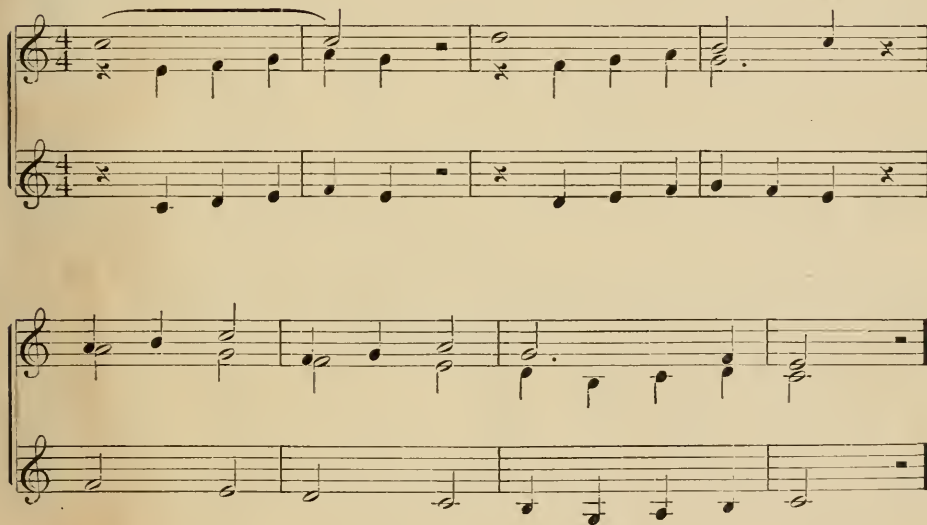


Ex. 364.

Ex. 365.



Ex. 366.



Ex. 367.





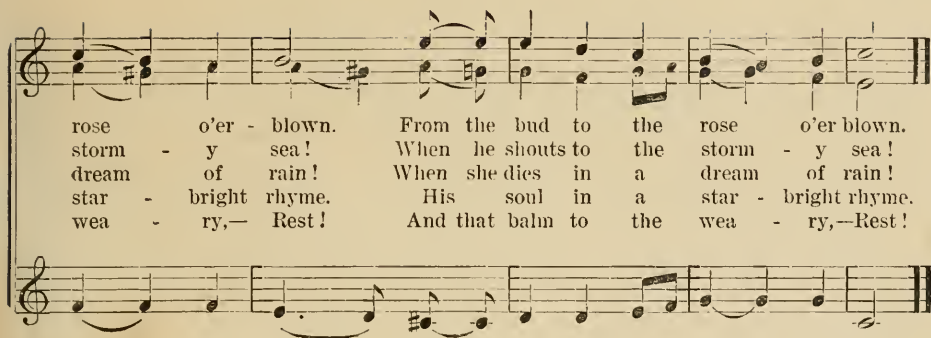
NO. 64.

104 = ♩

1. Oh, the Sum - mer night Has a smile of light, And she
 2. But the Au - tumn night Has a pierc - ing sight, And a
 3. And the Win - ter night Is all cold and white, And she
 4. Oh, the night! the night 'Tis a love - ly sight, What
 5. It bring - eth sleep To the for - ests deep, The

sits on a sap - phire throne; Whilst the sweet winds
 step both a strong and free; And a voice for
 sing - eth a song of pain; Till the wild bee
 ev - er the clime or time; For sor - row then
 for - est bird to its nest; To care bright

load her With gar - lands of o - dor, From the bud to the
 won - der, Like the wrath of the thun - der, When he shouts to the
 hum - uth, And warm spring com - eth, When she dies in a
 soar - eth, And the lov - er out - pour - eth His soul in a
 hours, And dreams of flow - ers, And that balm to the



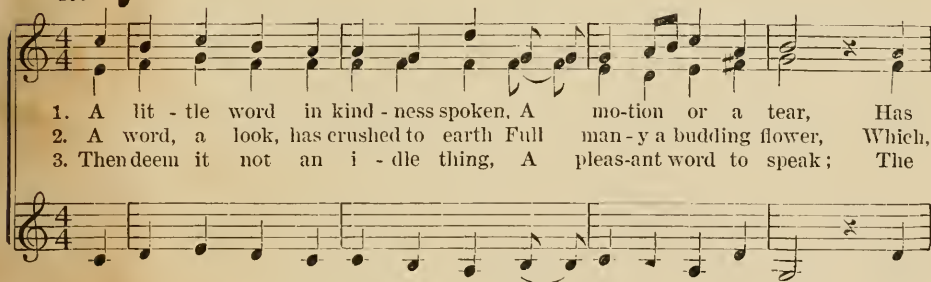
rose o'er - blown. From the bud to the rose o'er blown.
 storm - y sea! When he shouts to the storm - y sea!
 dream of rain! When she dies in a dream of rain!
 star - bright rhyme. His soul in a star - bright rhyme.
 wea - ry, - Rest! And that balm to the wea - ry, - Rest!

BARRY CORNWALL.

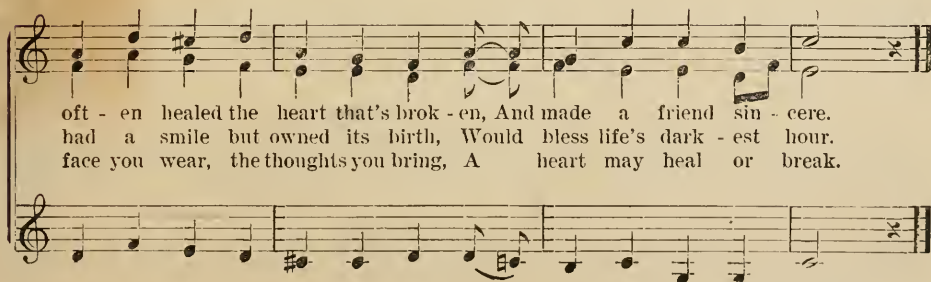
NO. 65.

A LITTLE WORD.

100 = ♩



1. A lit - tle word in kind - ness spoken, A mo - tion or a tear, Has
 2. A word, a look, has crushed to earth Full man - y a budding flower, Which,
 3. Thendeem it not an i - dle thing, A pleas - ant word to speak; The

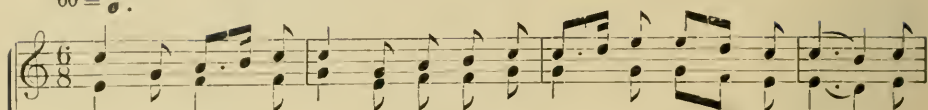


oft - en healed the heart that's brok - en, And made a friend sin - cere.
 had a smile but owned its birth, Would bless life's dark - est hour.
 face you wear, the thoughts you bring, A heart may heal or break.

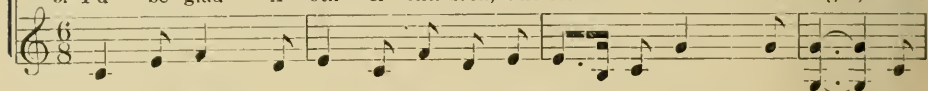

COLESWORTHY.

No. 66.

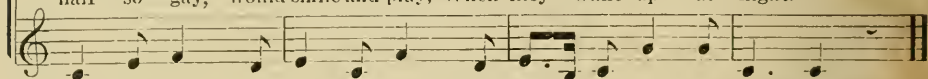
THE MOON AND ONE STAR.

60 = .


1. Like a ba - by in a era - dle, One star lay in the moon; Its
 2. When a cloud fell like a eur-tain, And hid the ceil - ing blue, By
 3. Next the moon fell in a riv - er, And tipped the ba - by out, If
 4. Was not that a era - zy ba - by, Who would not pout or cry; Its
 5. I'd be glad if oth - er chil-dren, Who scream with all their night, One






eye was bright the live-long night, And on - ly shut at noon.
 peep - ing round, the gay star found One hole, and clam-bored through.
 you'd been near e-nough to hear, You might have heard it shout.
 era - dle gone and it a - lone, Tossed out in - to the sky?
 half so gay, would smile and play, When they wake up at night.



MRS. ANDERSON.

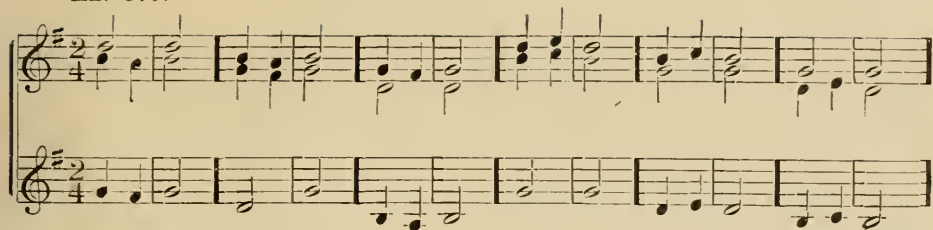
Ex. 368.

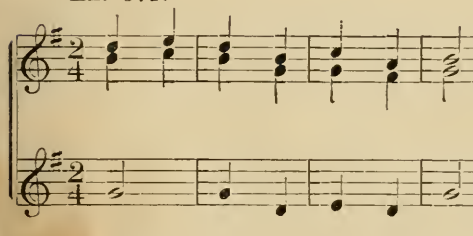
Ex. 369.



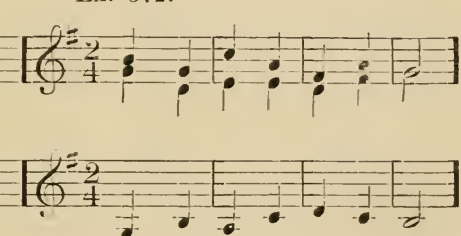

Ex. 370.



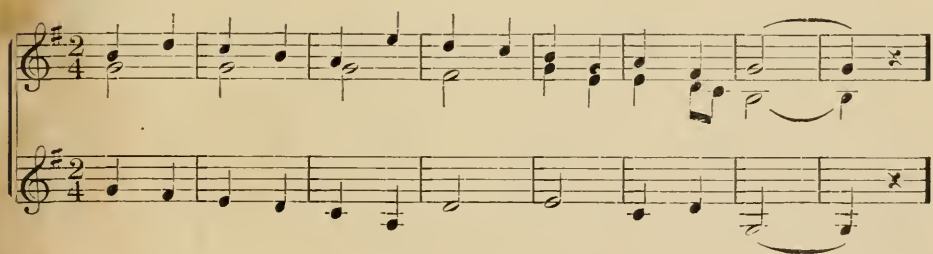
Ex. 371.



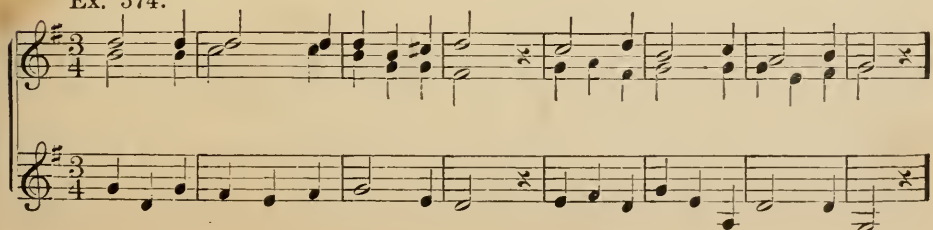
Ex. 372.



Ex. 373.



Ex. 374.



NO. 67.

WHAT SO SWEET?

112 =

1. What so sweet as sum-mer, When the sky is
 2. What so sweet as birds are, Put-ting in-to
 3. What so sweet as flow-ers, Clo-vers white and
 4. Rain and song and flow-er, When the sum-mer's

blue,—trills— The And the sun-beams' ar-rows—
 red,—shine— Where the brown bee chem-ist— The
 shine— Makes the green earth's beau-ty—

Pierce the green earth through? The mur-mur of the rills?
 mur-mur of the rills? Finds its dai-ly bread? Seem a thing di-vine.
 Pierce the green earth through? The mur-mur of the rills?
 Finds its dai-ly bread? Seem a thing di-vine.

MARY W. PRESCOTT.

Ex. 375.

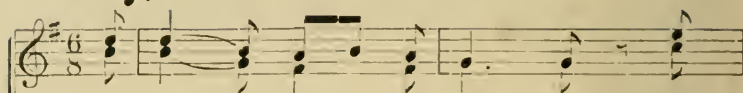
Ex. 376.



Ex. 377.



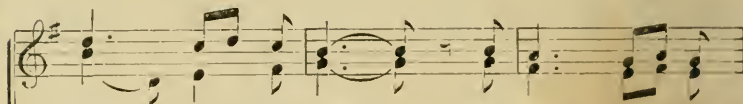
No. 68. THE HONEY BEE.

63 = 

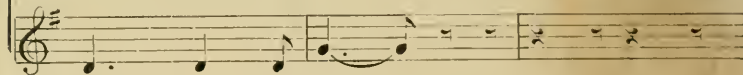
A - wake, lit - - tle mor - - tals! No



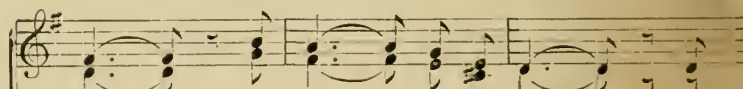
har - - vest for those Who waste their best



hours In sloth - - ful re - pose. Come



out; come out; - to the morn - - ing All



bright things be - long— And lis - ten a - while— and

The first system of musical notation for 'The Honey Bee'. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody with a dotted quarter note, an eighth note, a quarter note, a half note, and a quarter note. The lower staff is in bass clef and contains a bass line with a dotted quarter note, an eighth note, a quarter note, a half note, and a quarter note. The lyrics 'bright things be - long— And lis - ten a - while— and' are written below the staves.

lis - ten a - while To the hon - ey - bee's

The second system of musical notation. The upper staff continues the melody from the first system, starting with a quarter note, a half note, and a quarter note. The lower staff continues the bass line with a quarter note, a half note, and a quarter note. The lyrics 'lis - ten a - while To the hon - ey - bee's' are written below the staves.

song. . . Mer - ri - ly sing - ing, Bu - si - ly wing - ing

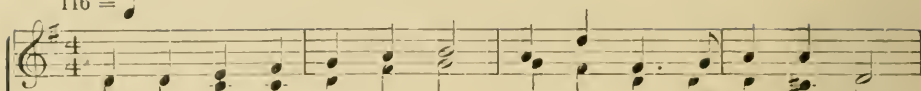
The third system of musical notation. The upper staff continues the melody with a quarter note, an eighth note, a quarter note, and a half note. The lower staff continues the bass line with a quarter note, a half note, and a quarter note. The lyrics 'song. . . Mer - ri - ly sing - ing, Bu - si - ly wing - ing' are written below the staves.

In - dus - try ev - er its own re - ward bring - ing.

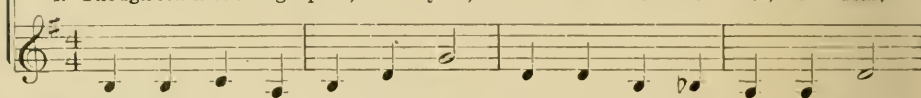

The fourth system of musical notation. The upper staff continues the melody with a quarter note, an eighth note, a quarter note, and a half note. The lower staff continues the bass line with a quarter note, a half note, and a quarter note. The lyrics 'In - dus - try ev - er its own re - ward bring - ing.' are written below the staves.

No. 69.

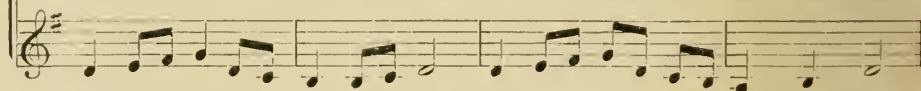
BROTHER ROBIN.

116 = 



1. Lis - ten, in the A - pril rain, Broth - er Rob - in's here a - gain;
 2. Though he finds the old pine - tree Is - not where it used to be,
 3. He has nei - ther grief nor care; Build - ing sites are ev - ery - where;
 4. Though old mous - ing puss, last year, Eat his lit - tle ones, I fear,

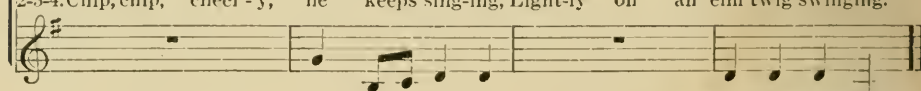
Songs, like show - ers, come and go, He is house - build - ing, I know.
 And the nest he made last year, Torn and scat - tered far and near;
 If one nest is blown a - way, Fields are full of sticks and hay.
 And he al - most died of fright, - That is all for - got - ten quite.



Chorus.



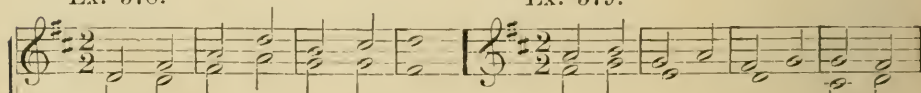
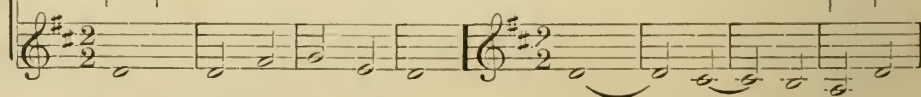
1. Chip, chip, cheer - y, he is sing - ing, Light - ly on an elm twig swing - ing.
 2-3-4. Chip, chip, cheer - y, he keeps sing - ing, Light - ly on an elm twig swing - ing.



MRS. ANDERSON.

Ex. 378.

Ex. 379.

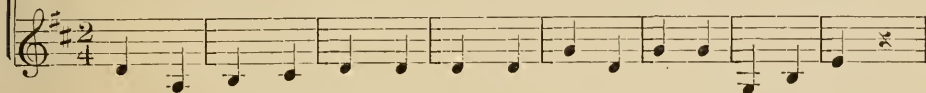



No. 70.

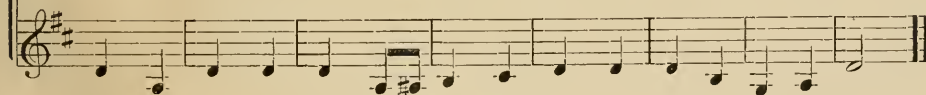
LIVE FOR SOMETHING.

112 = 

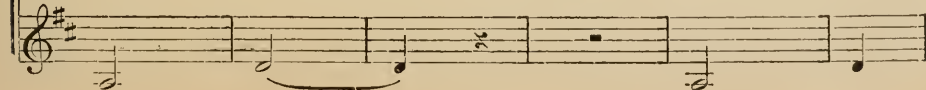
1. Live for some-thing, be not i - dle, Look a - bout thee for em-ploy;
 2. Fold - ed hands are ev - er wea - ry, Self-ish hearts are nev - er gay,



- Sit not down to use - less dream - ing, La - bor is the sweetest joy.
 Life for thee hath man - y du - ties— Ac - tive be, then, while you may.



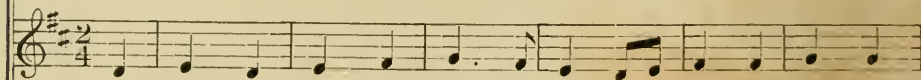
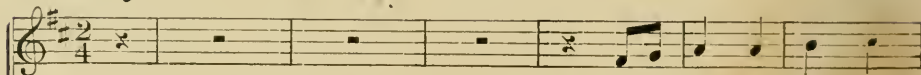
Ex. 380.



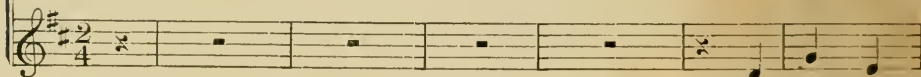


NO. 71. IT IS THE LOOKS AND TONES OF LOVE.

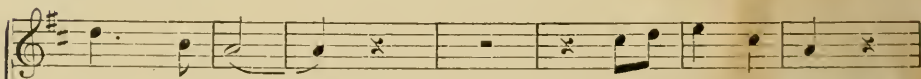
96 = 



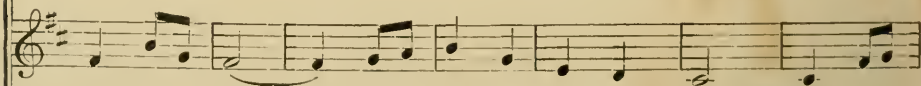
It is the looks and tones of love From those I love, I



From those I



That fol - low me



love the best . . . That fol - low— fol - low me That



That fol - low me

fol - low— fol - low me . . . when I do right . .

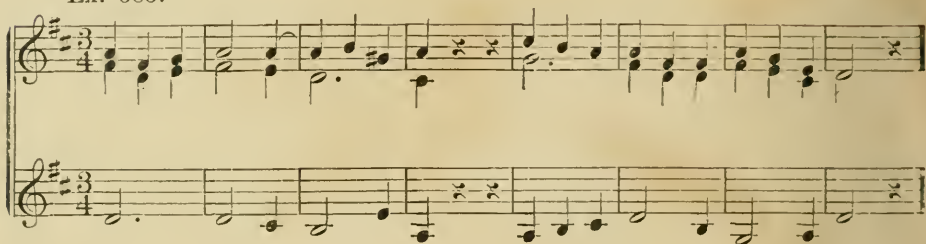
These make . . . me hap - - pi - - - est. . .

Ex. 381.

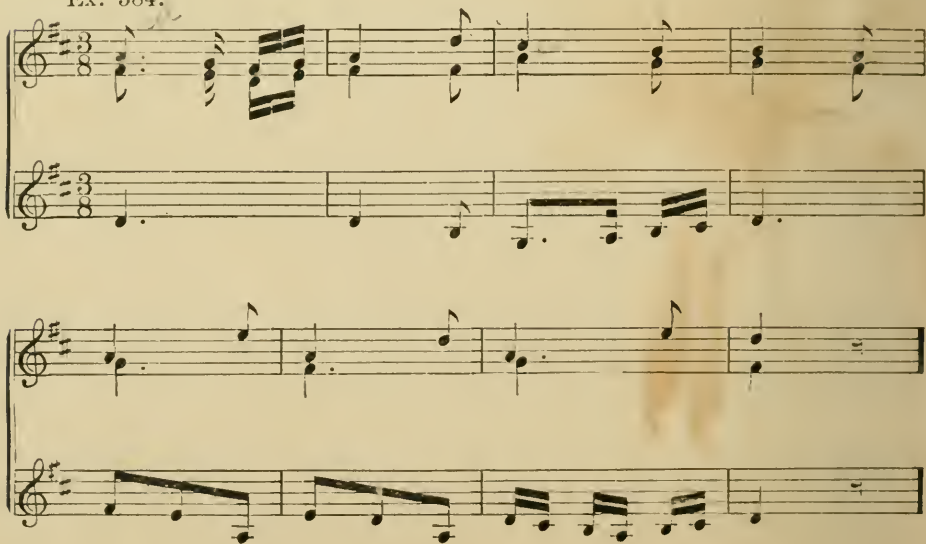
Ex. 382.



Ex. 383.

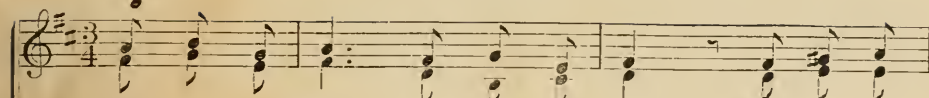


Ex. 384.

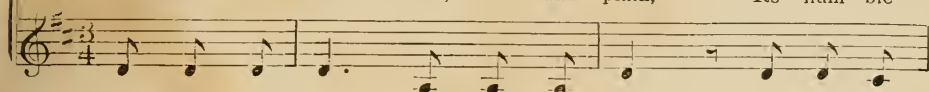


No. 72.

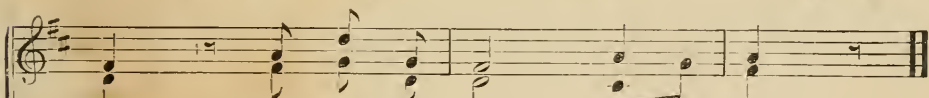
THE DAISY.

76 = 


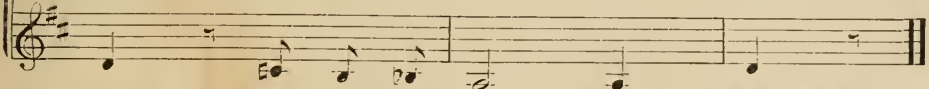
1. There is a flower, a lit - tle flower, With sil - ver
 2. It smiles up - on the lap of May, To sul - try
 3. 'Tis Flo - ra's page, in ev - ery place, In ev - ery
 4. On waste and wood - land, rock and plain, Its hum - ble




crest and gol - den eye, That wel - comes ev - - - - - every chang - ing
 An - - gust spreads its charm, Lights pale Oc - to - - - - - ber on his
 sea - - son, fresh and fair; It o - pens with per - en - nial
 buds un - heed - ed rise; The rose has but a sum - mer

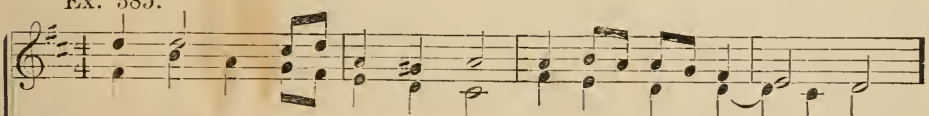
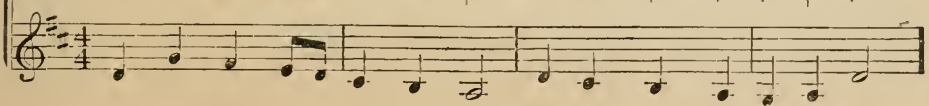



hour, And weath - ers ev - - - - - every sky.
 way, And twines De - cem - - - - - ber's arm.
 grace, And blos - soms ev - - - - - ery - - - - - where.
 reign; The Dai - sy nev - - - - - er dies.



MONTGOMERY.

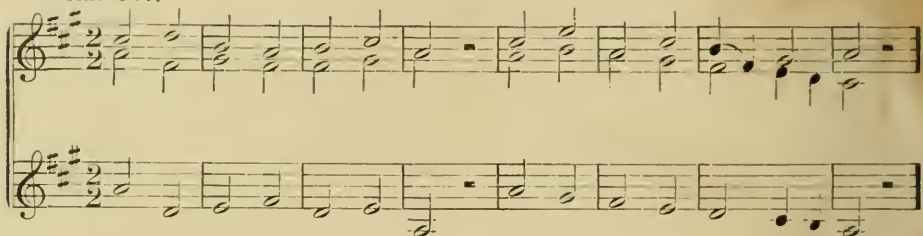
Ex. 385.

Ex. 386.



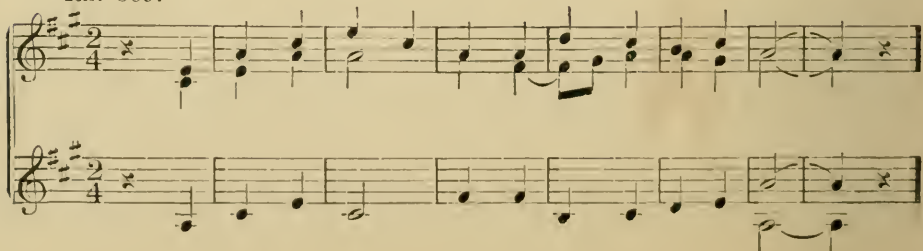
Ex. 387.



Ex. 388.



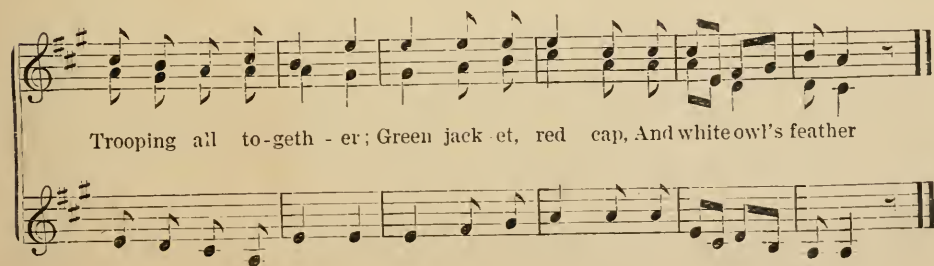
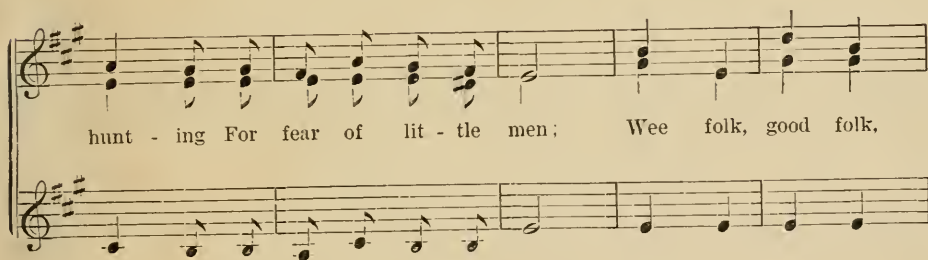
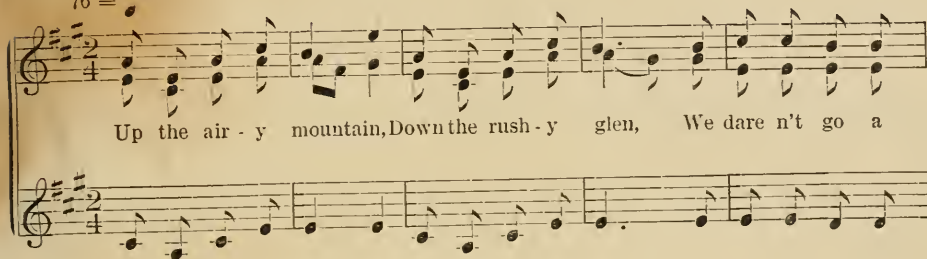
Ex. 389.





NO. 73. UP THE AIRY MOUNTAIN.

76 =

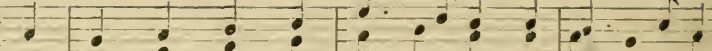


ALLINGHAM.

NO. 74.

SNOW.

104 —



1. The bless - ed morn is come a - gain; The ear - ly gray Taps
2. 'Tis win - ter, yet there is no sound A - long the air Of

at the slumberer's window-pane, And seems to say, And seems to
winds a - long their bat-tle-ground; But gent - ly there — But gent - ly

say, Break, break from the en-chanter's chain : A - way, a - way !
there — The snow is fall-ing,—all a-round. How fair, how fair !

RALPH HOYT.

Ex. 390.

Ex. 391.



Ex. 392.



Ex. 393.



No. 75.

A DREAM OF SUMMER.

116 =

1. West wind and sun - shine Braid - ed to - geth - er; What is the
 2. Vio - lets a - mong the grass, Ros - es re - gret - ting How soon the
 3. Riv - u - lets that shine and sing, Sun beams a - bet - ting, No more re -

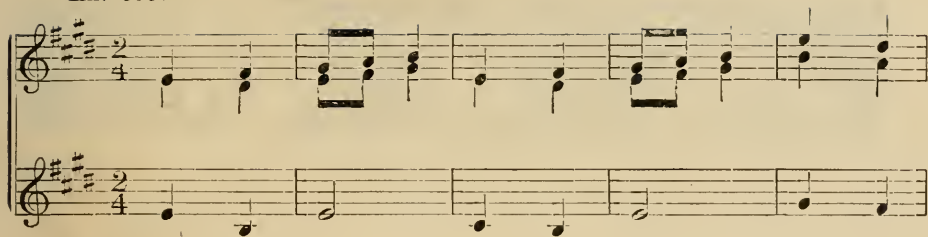
one sign But pleas - ant weath - er? Birds in the cher - ry - trees,
 summer'll pass, Next year for - get - ting. Birds sigh - ing in their sleep,
 mem - ber - ing Their fro - zen fret - ting. Sweet mu - sic in the wind,

Bees in the clo - ver; Who half so gay as these All the world o - ver?
 "Summer, pray grant us Youth, that its bloom will keep Fragrance to haunt us!"
 Sun in the showers; All these we're sure to find In sum - mer hours.

MARY N. PRESCOTT.

Ex. 394.

Ex. 395.



Ex. 396.





NO. 76.

CAROL.

104 =

1. Let the mer - ry chru^{ch} bells ring ; Hence with tears and sigh - ing ;
2. Let the birds sing out a - gain From their leaf - y chap - el,

Frost and cold have fled from spring ;— Life hath conquered dy - ing— Life hath conquer'd
Prais - ing Him with whom in vain Sin hath sought to grap - ple Sin hath sought to

dy - ing. Flowers are smi - ling, fields are gay, Sun - ny is the weath - er ;
grap - ple. Sounds of joy come loud and clear, As the breezes flut - ter :

With our ris - en Lord to - day, All things rise to - geth - er.
 "He a - rose, and is not here!" Is the strain they ut - ter.

Ex. 397.


Ex. 398.

Ex. 399.



The musical score for Ex. 399 consists of four systems, each with two staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and musical notes (quarter, eighth, and sixteenth notes) with stems and beams. The first system shows a sequence of notes in the upper staff, with the lower staff providing a harmonic accompaniment. The second system continues this pattern, with the upper staff featuring a melodic line and the lower staff providing a steady accompaniment. The third system shows a more complex melodic line in the upper staff, with the lower staff continuing the accompaniment. The fourth system concludes the exercise with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff.

No. 77.

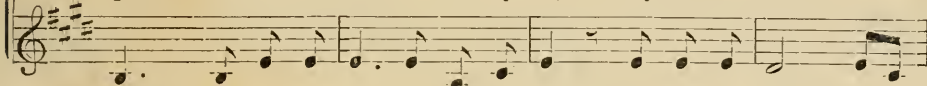
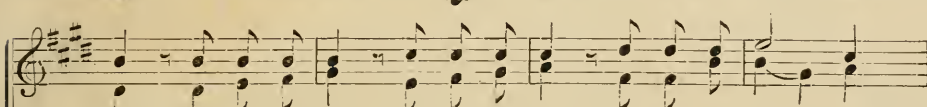
DON'T KILL THE BIRDS.

84 = 


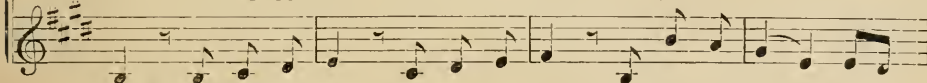
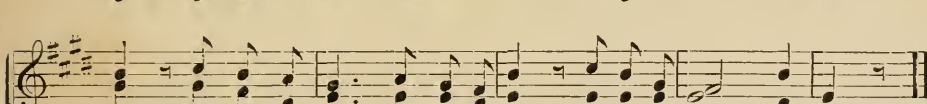
1. Don't kill the birds— the lit - tle birds, That sing a - bout your
 2. Don't kill the birds— the pret - ty birds, That play a - mong the
 3. Don't kill the birds— the hap - py birds, That bless the field and

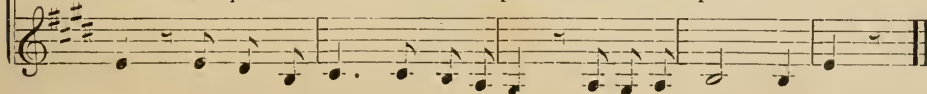
door, Soon as the joy - ous spring has come, And chilling storms are
 trees : 'Twould make the earth a cheer - less place, Should we dis - pense with
 grove : So in - no - cent to look up - on, They claim our warm - est

o'er. The lit - tle birds— how sweet they sing ! Oh ! let them joy - ous
 these. The lit - tle birds— how fond they play ! Do not dis - turb their
 love. The hap - py birds— the tune - ful birds, How pleasant 'tis to

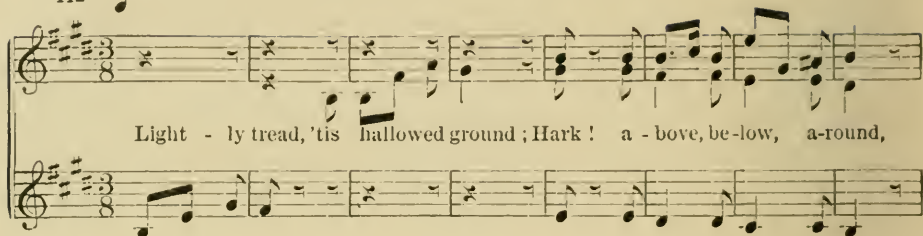



live ; And nev - er seek to take the life That you can nev - er give.
 sport, But let them war - ble forth their songs, Till winter cuts them short.
 see ! No spot can be a cheerless place Where'er their pres - ence be.

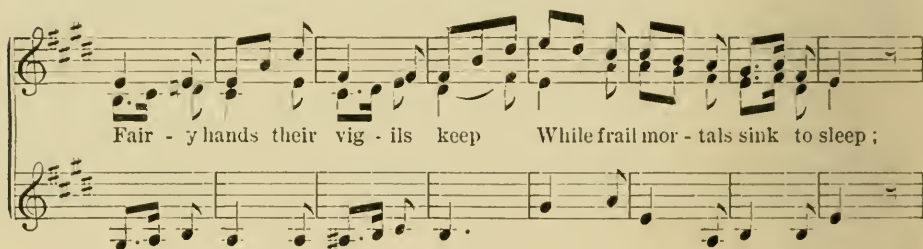


NO. 78.

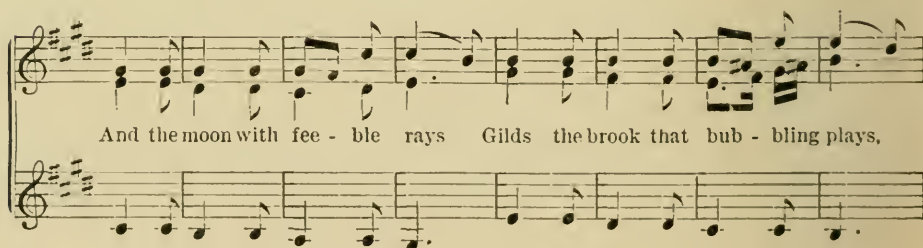
LIGHTLY TREAD.

112 = 


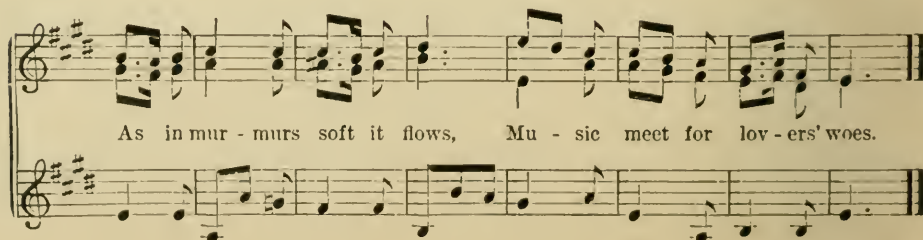
Light - ly tread, 'tis hallowed ground ; Hark ! a - bove, be-low, a-round,



Fair - y hands their vig - ils keep While frail mor - tals sink to sleep ;



And the moon with fee - ble rays Gilds the brook that bub - bling plays,



As in mur - murs soft it flows, Mu - sic meet for lov - ers' woes.

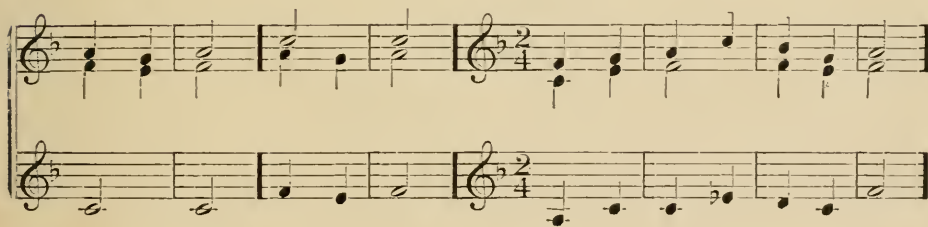
Ex. 400.



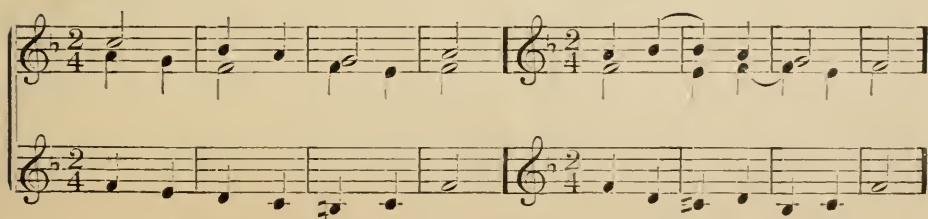
Ex. 401.



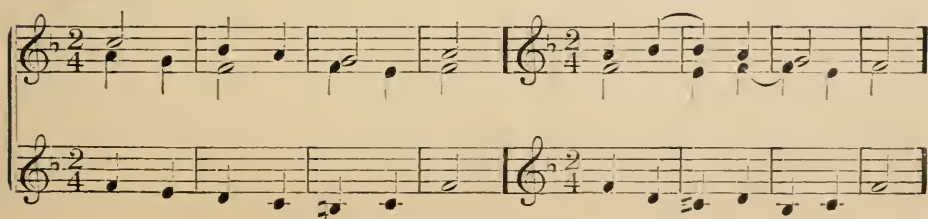
Ex. 402.




Ex. 403.



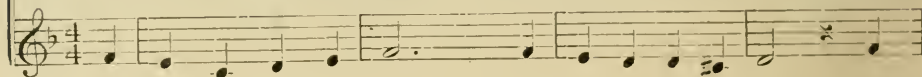

Ex. 404.



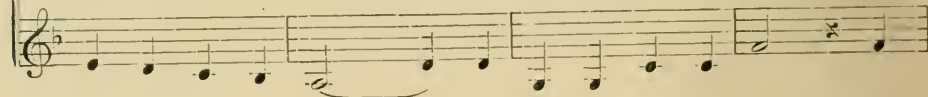

NO. 79. THE BIRDS ARE FLOWN AWAY.

108 = 



1. The birds are flown a - way, The flowers are dead and gone. The
2. The trees with sol - emn sighs, Their na - ked branches swing. The

clouds look cold and gray . . . A - round the set - ting sun. The
win - ter winds a - rise, . . . And mourn - ful - ly they sing. The

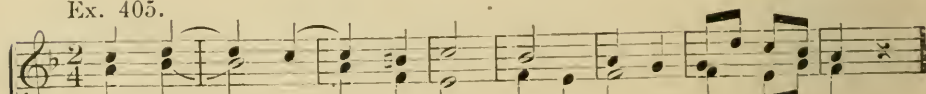
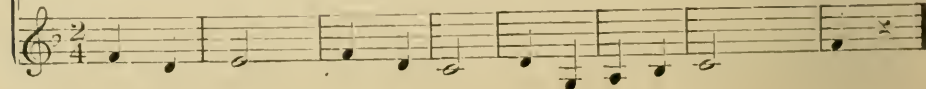



clouds look cold and gray . . . A - round the set - ting sun.
win - ter winds a - rise, . . . And mourn - ful - ly they sing.

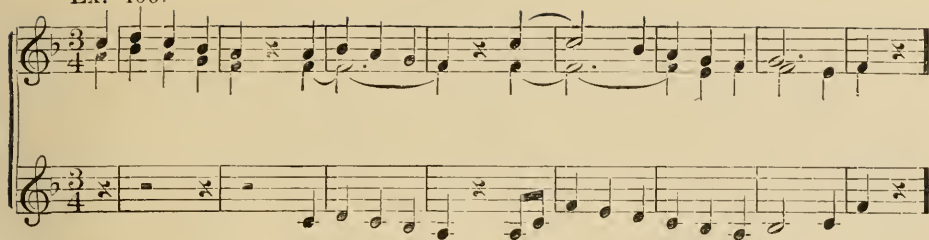


MRS. FOLLEN.

Ex. 405.

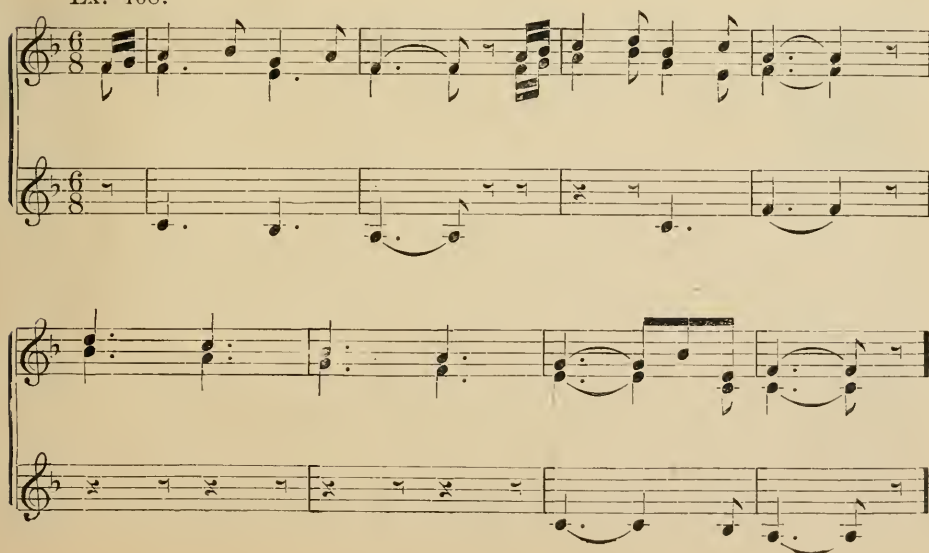
Ex. 406.




Ex. 407.




Ex. 408.



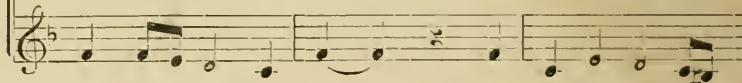
No. 80. A HUNGRY SPIDER.

104 = 


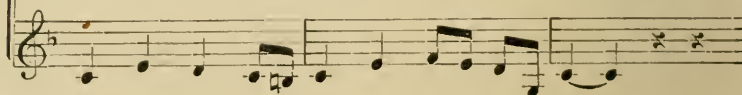
1. A hun - gry spi - der made a web Of
 2. Oh, what a pret - ty, shin - ing web It
 3. The hun - gry spi - der sat and watched The
 4. "I'm hun - gry, ver - y hun - gry," said The
 5. For all the flies were much too wise To




threads so ver - y fine, Your ti - ny fin - gers
 was, when it was done! The lit - tle flies all
 hap - py, lit - tle flies; It saw all round a -
 spi - der to a fly. "If you were caught with -
 ven - ture near the spi - der; They flapped their lit - tle

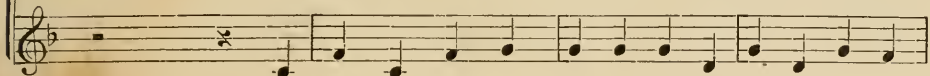



scarce could feel The lit - tle slen - der line. All
 came to see It hang - ing in the sun.
 bout its head, It had so man - y eyes.
 in the web, You ver - y soon should die." But
 wings, and flew In cir - cles rath - er wid - er.

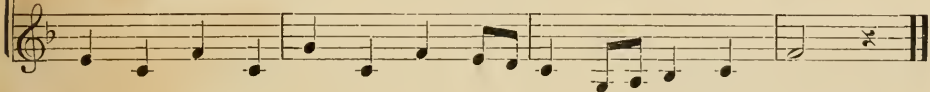




round-a - bout, and round - a - bout, And round-a-bout it spun, it spun: Then
 Round-a - bout, and round - a - bout, And round-a-bout they danced, they danced, A-
 Round-a - bout, and round - a - bout, And round - a - bout they go, they go, A-
 round-a - bout, and round - a - bout, And round - a - bout once more, once more, A-
 Round-a - bout, and round - a - bout, And round - a - bout went they, went they. A-

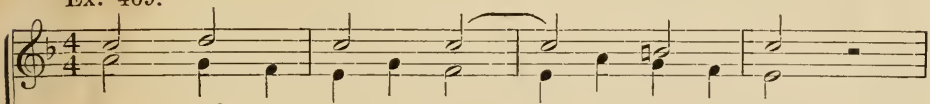


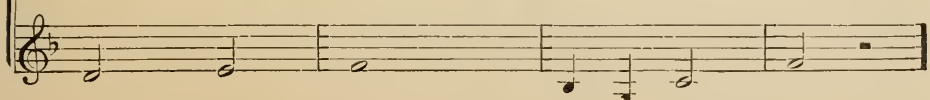



straight a - cross, and back a - gain, Un - til the web was done.
 cross the web and back a - gain, They dart - ed and they glanced.
 cross the web and back a - gain, Now high, now high, now low.
 cross the web and back a - gain, They flit - ted as be - fore.
 cross the web and back a - gain, And then they flew a - way.



AUNT EFFIE'S RHYMES.

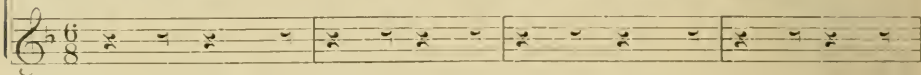
Ex. 409.

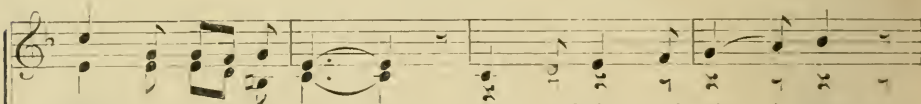
NO. 81. A FEW STRAY SUNBEAMS.

69 = $\frac{1}{2}$.

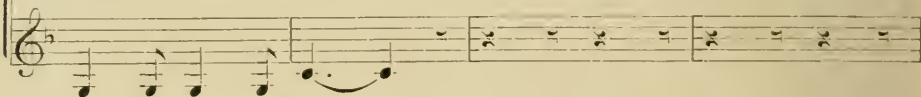
1. Lit - tle dain - ty sun - beams! Lis - ten when you please,
 2. See! the witch-ing sun - beams, With the wand they hold,



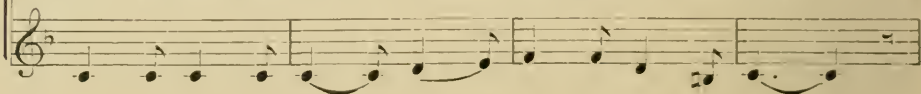
You'll not hear their ti - ny feet, Danc - ing in the trees;
 Turn the earth to em - e - rald, And the skies to gold;



Danc - ing in the trees: All so light and del - i - cate,
 And the skies to gold: All the streams are sil - - ver,



All so light and del - i - cate Is their gold - en thread,
 All the streams are sil - - ver 'Neath their ma - gic rare,



Not a sin - gle flow - er - leaf Such a step may dread.
All the black tears night hath shed Gems for kings to wear.

ELIZA SPROAT TURNER.

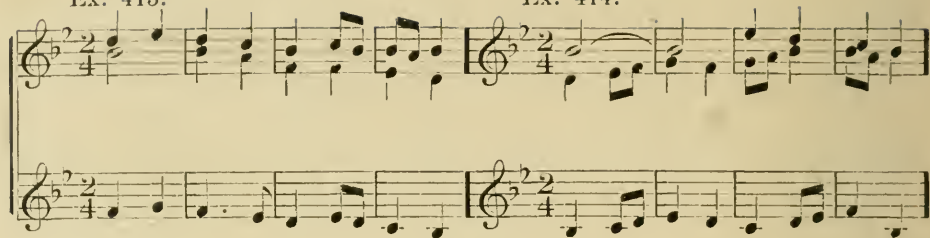
Ex. 410.

Ex. 411.

Ex. 412.

Ex. 413.

Ex. 414.



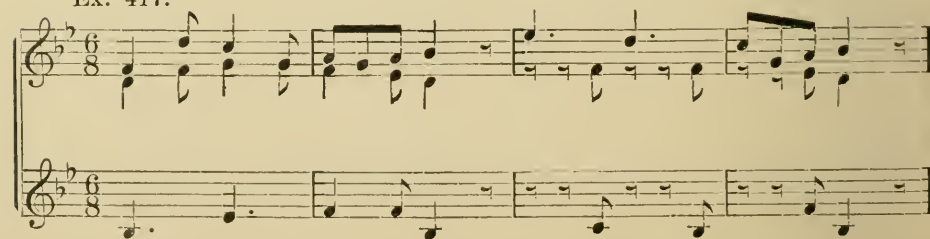
Ex. 415.



Ex. 416.

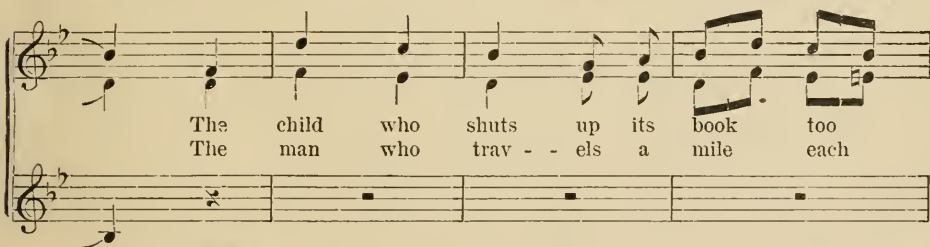
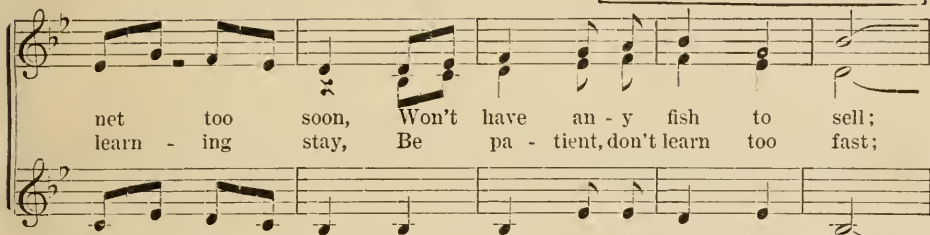
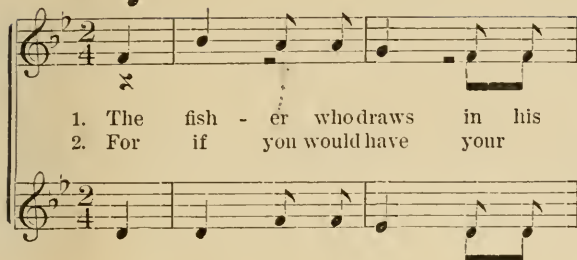


Ex. 417.



No. 82. PERSEVERE.

92 = ♩



GERMAN, TR. BY DULCKEN.

No. 83.

SNOW-BIRDS.

100 =

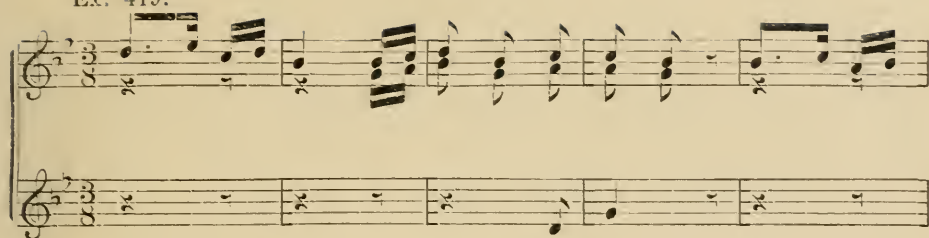
1. When win - ter winds are blow - ing, And clouds are full of snow, Then
 2. A - bout the with - ered gar - den, A - round the nak - ed field, In
 3. You'll see them flit - ting, flit - ting, And hear their mer - ry song; The
 4. But when the snow drifts ev - er The gar - den and the field, When
 5. Then come the lit - tle snow - birds, As beg - gars, to your door; They
 6. Like wan - der - ing mu - 'si - cians, They 'neath the win - dows sing; All
 7. Off to the land of ice - bergs, To isl - ands cold and drear, They
 8. Give them a heart - y wel - come; It sure - ly were not good, That

comes a flock of lit - tle birds, A - fly - ing to and fro.
 an - y way - side shrub or tree, That may a ber - ry yield,
 scat - tered crumbs of sum - mer's feast Feed win - ter bird - lings long,
 all the shrubs are cased in ice, And ev - ery brook is sealed,
 pick up ev - ery ti - ny crumb, And ea - ger chirp for more.
 win - ter long they stroll a - bout, And leave us in the spring.
 fly be - fore the sum - mer comes To frolic with us here,
 they who sing in win - ter - time Should ev - er lack for food.

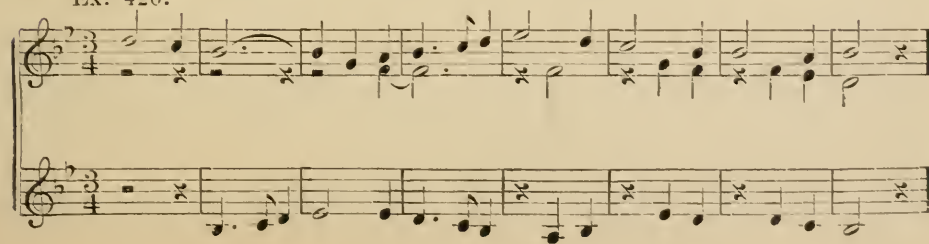
MRS. ANDERSON.

Ex. 418.

Ex. 419.

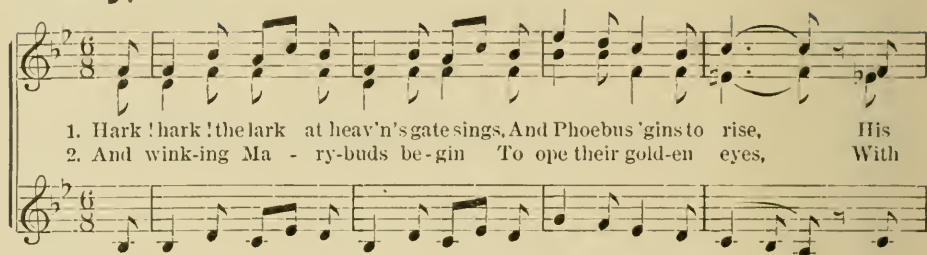


Ex. 420.

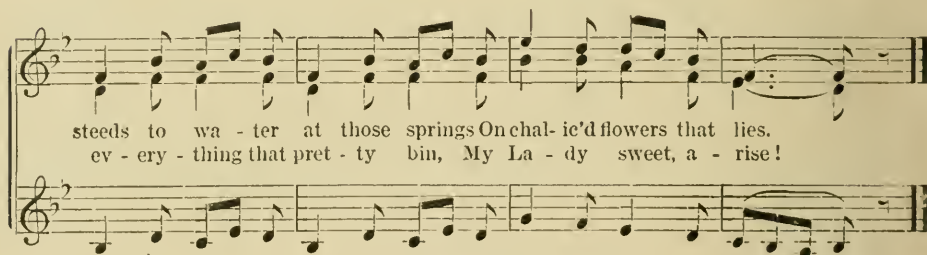


NO. 84.

HARK! HARK! THE LARK.

63 = $\frac{1}{2}$.


1. Hark! hark! the lark at heav'n's gate sings, And Phoebus 'gins to rise, His
2. And wink-ing Ma - ry-buds be-gin To ope their gold-en eyes, With



steeds to wa - ter at those springs On chal-ic'd flowers that lies.
ev - ery - thing that pret - ty bin, My La - dy sweet, a - rise!

SHAKESPEARE.

Ex. 421.




Ex. 422.

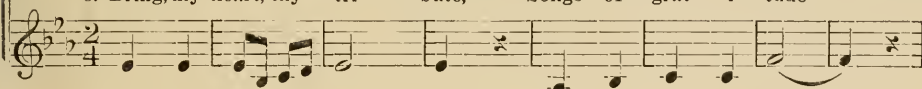


No. 85.

GOD IS GOOD.

84 = 


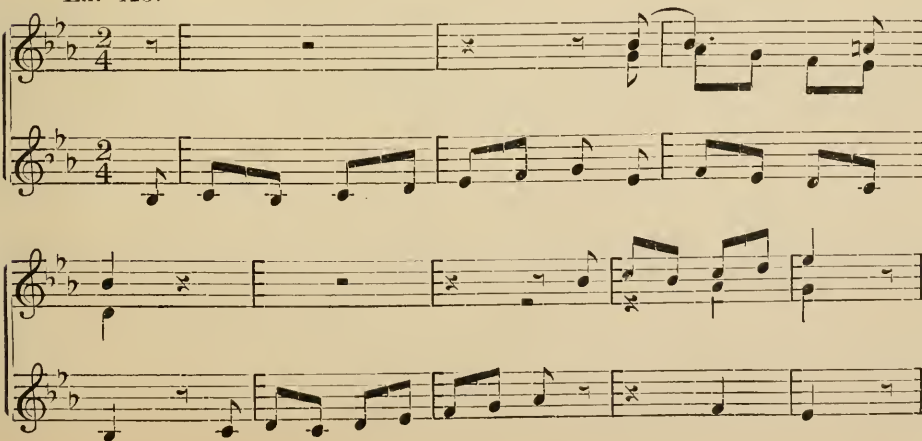
1. See the shin - ing dew - drops On the flow - ers strewed,
 2. See the morn - ing sun - beams Light - ing up the wood,
 3. Hear the moun - tain stream - let In the sol - i - tude,
 4. In the leaf - y tree - tops, Where no fears in - trude,
 5. Bring, my heart, thy tri - bute, — Songs of grat - i - tude—



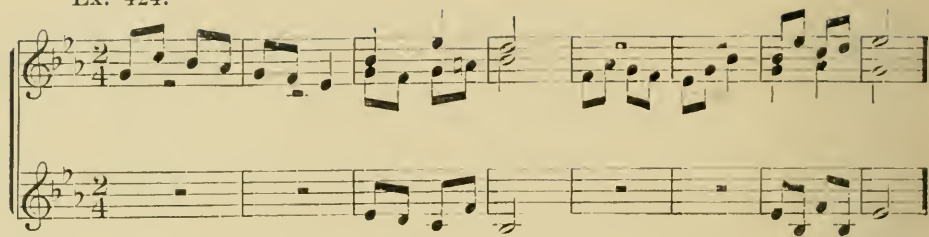

Prov - ing, as they spar - kle, "God is ev - er good."
 Si - lent - ly pro - claim - ing, "God is ev - er good."
 With its rip - ple say - ing, "God is ev - er good."
 Joy - ous birds are sing - ing, "God is ev - er good."
 While all na - ture ut - ters, "God is ev - er good."



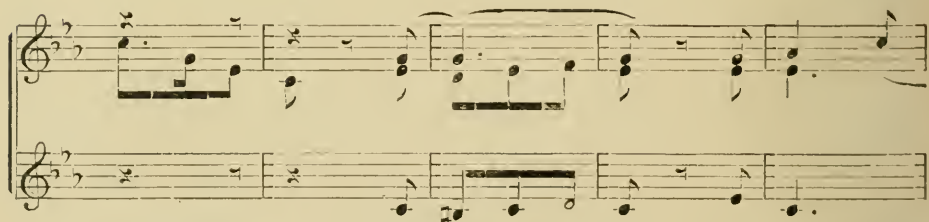
Ex. 423.



Ex. 424.



Ex. 425.



No. 86.

NATURE'S VOICE.

80 =

When-ev - er I up - ward look, . . When-ev - er thy heavens I see, The

plan - ets so bright, The moon's sil - ver light, In rap - ture my soul turns to

thee. Oh then, I think of the day When I from earth shall be free. To

dwell in thy love, For - ev - er a - bove, The King in his beau - ty to see.

NO. 87. QUIETLY, QUIETLY.



112 =

Qui - et - ly, qui - et - ly, Watch-ing, they wait For a

pull at the line, And a bite at the bait.

Qui - et - ly, qui - et - ly, Swim-ming a - way, The

bright lit - tle fish Do frolic and play— The

bright lit - tle fish Do frolic and play— Qui - et - ly, qui - et - ly,

This musical score is for the first system of the piece 'Quietly, Quietly.' It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. It contains a melody with eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes. The lyrics 'bright lit - tle fish Do frolic and play— Qui - et - ly, qui - et - ly,' are written below the top staff.

Pa - tience and time, For "Try a - gain, try a - gain," Saith the old rhyme.

LETTERS EVERYWHERE.

This musical score is for the second system of the piece 'Quietly, Quietly.' It consists of two staves. The top staff is in treble clef with a key signature of two flats and a 2/2 time signature. It contains a melody with eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes. The lyrics 'Pa - tience and time, For "Try a - gain, try a - gain," Saith the old rhyme.' are written below the top staff. The phrase 'LETTERS EVERYWHERE.' is written below the bottom staff.

Ex. 426.

This musical score is for Exercise 426. It consists of two staves. The top staff is in treble clef with a key signature of two flats and a 6/8 time signature. It contains a melody with eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

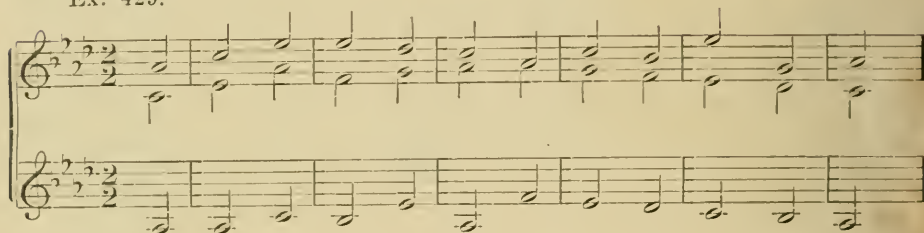
Ex. 427.

This musical score is for Exercise 427. It consists of two staves. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature. It contains a melody with eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

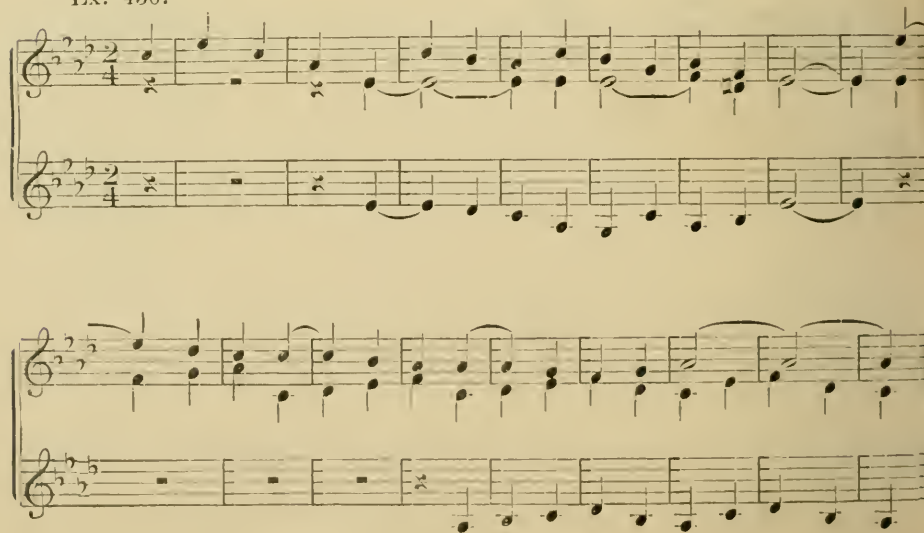
Ex. 428.



Ex. 429.

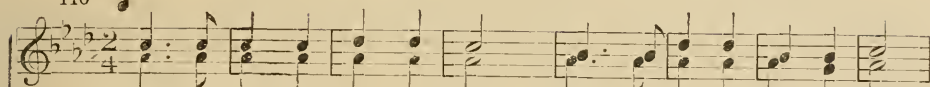


Ex. 430.



NO. 88. HARK! THE MERRY PEALING BELLS.

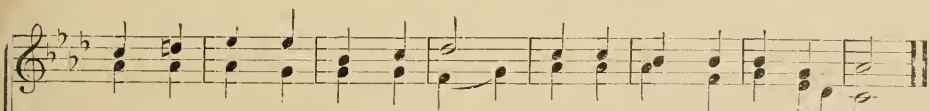
116 =



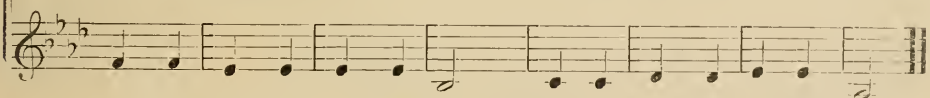
1. Hark! the mer - ry peal - ing bells Steal up - on the ris - ing breeze,
 2. Let all hearts with glad - ness bound, Let all hearts be good and true;



Ech - o through the snow - y dells, Ech - o through the leaf - less trees.
 "Peace on earth, good-will a - round," Be our mot - to, ev - er new.



Ech - o through the snow - y dells, Ech - o through the leaf - less trees.
 "Peace on earth, good-will a - round," Be our mot - to, ev - er new.



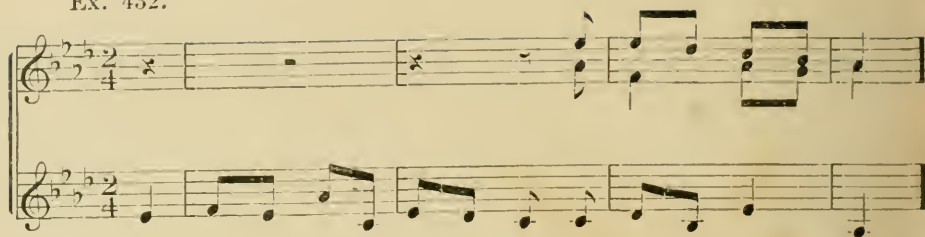
By permission of F. WARNE & Co.

MRS. HAWTREY.

Ex. 431.



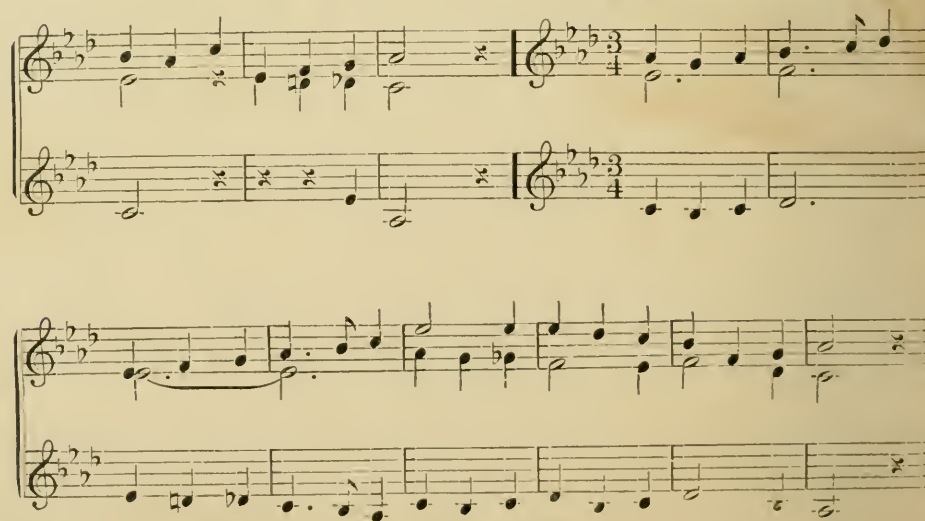
Ex. 432.



Ex. 433.



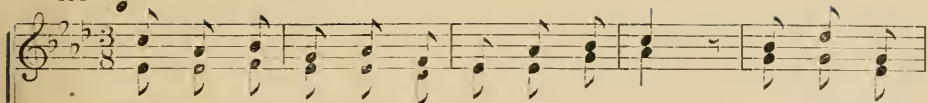
Ex. 434.



No. 89.

THE BREEZE.

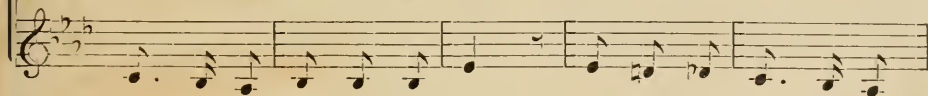
104 =



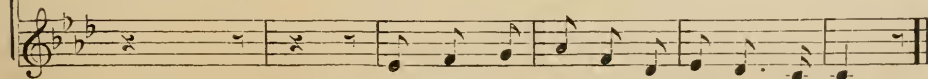
- | | | |
|------------------------------------|-----------------------|-----------------|
| 1. Where does the breeze come from | That lifts your hair, | La - den with |
| 2. Up on some moun - tain - top, | Fro - zen and drear, | It, 'mid a |
| 3. Then flew the pleas - ant wind | O - ver the sea, | Catch - ing, at |
| 4. Where birds their o - pen nests | In or - chards build, | Then past the |
| 5. Where does it die at last? | No - bod - y knows, | Wheth - er in |



thous - and songs Learned ev - ery - where ?	E'en while it fans your cheek,
hun - dred snows, Grew keen and clear;	Sucked in - to i - cy caves,
ev - ery bound, Wild min - strel - sy;	O'er beds of gar - den flowers,
old church tower, With swallows filled,	Lift - ing the haw - thorn leaf,
des - ert wastes, Or Arc - tic snows.	What if it nev - er dies,

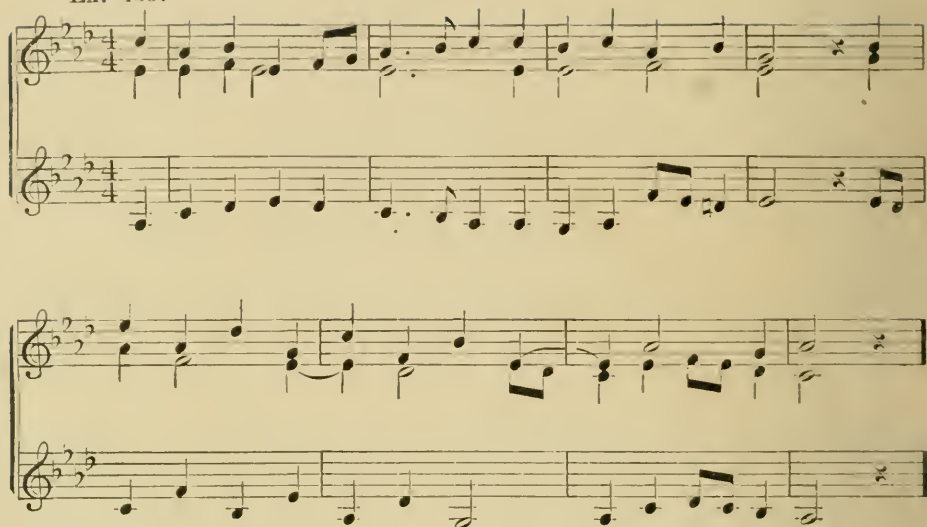


Lo! it is past;	Where was it born at first,	Where dies at last?
Dashed on a rock,	It felt the light - ning's spear,	The earth - quake's shock.
Faint with per - fume,	On through the sol - emn shades	Of wood - land gloom.
Start - ling the hare,	Sure - ly the light - some breeze	Strays every - where.
But flits a - long,	Add - ing each new sur - prise	Un - to its song?

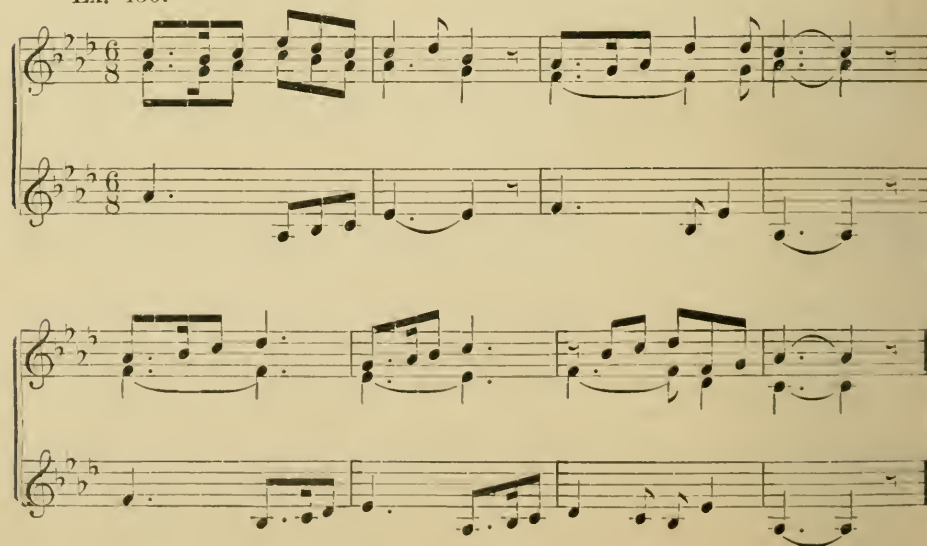


MRS. ANDERSON.

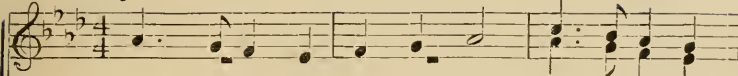
Ex. 435.



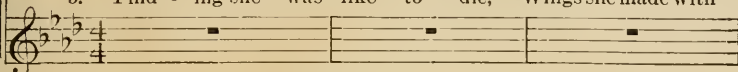
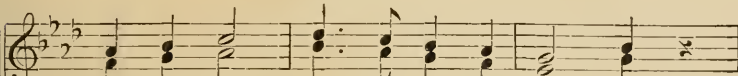
Ex. 436.



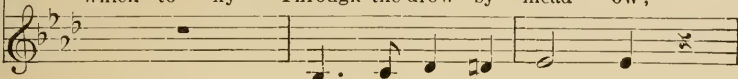
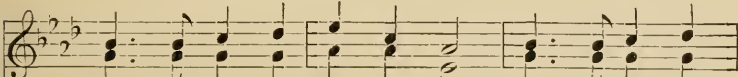
NO. 90. LITTLE DANDELION.

108 = 


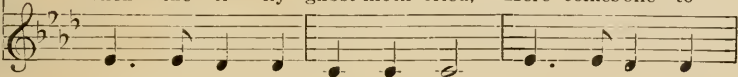

1. Lit - tle Dan - de - li - on spent All her days in
 2. With her gown thrown o'er her head, Dan - de - li - on
 3. When the sun had hid a - way, Dan - de - li - on
 4. Dan - de - li - on, one fine day, Threw her yel - low
 5. Find - ing she was like to die, Wings she made with

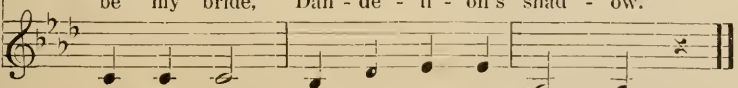
sweet con - tent: If she dressed in yel - low;
 went to bed While the sun was shin - ing.
 grew more gay: Shook her skirts a - round her,
 gown a - way, Dressed her - self in lac - es;
 which to fly Through the drow - sy mead - ow;

So, too, did the sun on high, And the roy - ing
 Then her pet - ti - coat of green With fringed edg - es
 Danced a lit - tle with the breeze, Cour - tesied to the
 But she found her - self a - lone, Bees and hum - birds
 Then the ti - ny ghost - moth cried, "Here comes one to

but - ter - fly, That most jol - ly fel - low.
 could be seen, And her gown's green lin - ing.
 hon - ey - bees, Glad that they had found her.
 would have none Of her airs and grac - es.
 be my bride, Dan - de - li - on's shad - ow."



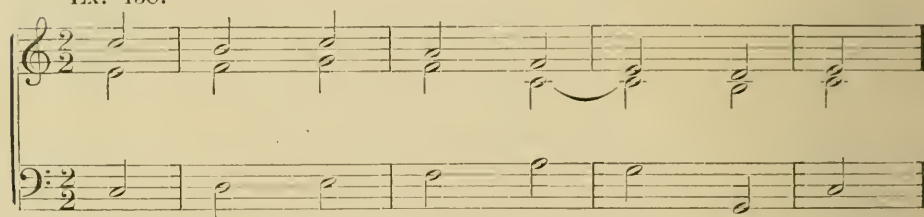
MRS. ANDERSON.



Ex. 437.



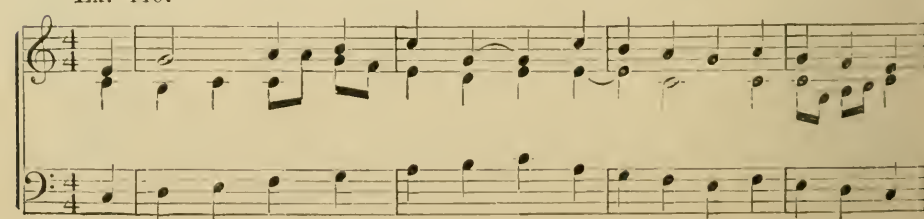
Ex. 438.



Ex. 439.

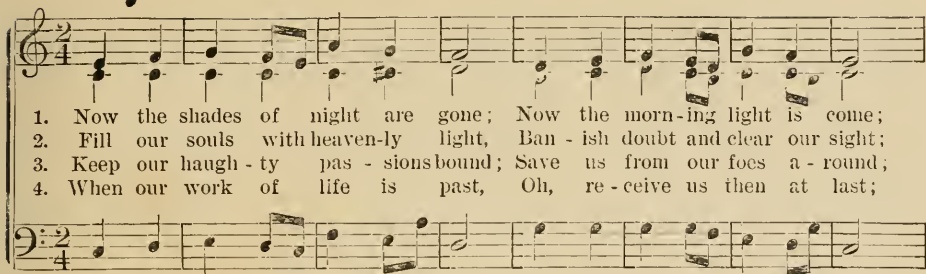


Ex. 440.

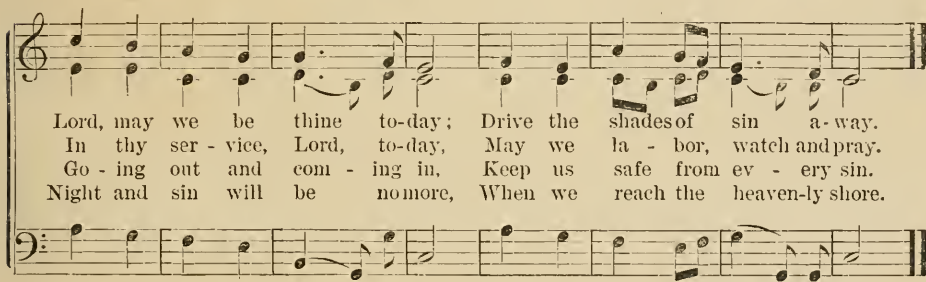


No. 91.

MORNING HYMN.

72 = 


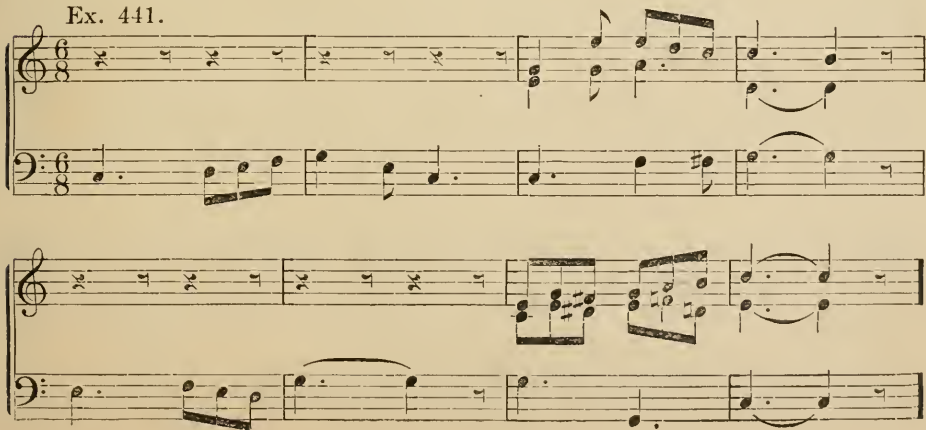
1. Now the shades of night are gone; Now the morn-ing light is come;
 2. Fill our souls with heav-en-ly light, Ban-ish doubt and clear our sight;
 3. Keep our haugh-ty pas-sions bound; Save us from our foes a-round;
 4. When our work of life is past, Oh, re-ceive us then at last;



Lord, may we be thine to-day; Drive the shades of sin a-way.
 In thy ser-vice, Lord, to-day, May we la-bor, watch and pray.
 Go-ing out and com-ing in, Keep us safe from ev-ery sin.
 Night and sin will be no more, When we reach the heav-en-ly shore.

EPISCOPAL COLL.

Ex. 441.



No. 92.

A GOOD DEED.

88 = ♩

Wher-e'er you see a lit-tle space, There plant a lit-tle tree; A

good deed should be done when-e'er There's op - por - tu - ni - ty.

GERMAN, TR. BY DULCKEN.

Ex. 442.

Ex. 443.

No. 93. GOD SAVE THE QUEEN.

1. God save our gra - cious Queen, Long live our no - ble Queen,

2. O Lord our God a - rise, Scat - ter her en - e - mies,

3. Thy choic - est gifts in store, On her be pleased to pour ;

The first system of the musical score for 'God Save the Queen'. It consists of three staves: a treble staff with a key signature of one sharp (F#) and a 3/4 time signature, a vocal line with three parts (1, 2, 3), and a bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the vocal lines.

God save the Queen. Send her vic - to - ri - ous, hap - py and

And make them fall. Confound their pol - i - ties, Frustrate their

Long may she reign. May she de - fend our laws, And ev - er

The second system of the musical score. It continues the three-staff format. The lyrics are written below the vocal lines, with some lines split across the staves.

glo - rious, Long to reign o - ver us, God save the Queen.

knav - ish tricks, On Thee our hopes we fix, oh save us all.

give us cause To sing with heart and voice, God save the Queen.

The third system of the musical score. It continues the three-staff format. The lyrics are written below the vocal lines, with some lines split across the staves. The system ends with a double bar line.

Ex. 444.

EX. 444.

The musical score for Example 444 is written on two staves, treble and bass, in 3/4 time with a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes, with some rests and a repeat sign. The treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The melody is written in a simple, rhythmic style, with a repeat sign at the end of the first staff.

Ex. 445.

EX. 445.

Musical score for Example 445, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/8 time signature. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The piano part features a prominent melody in the right hand, with the left hand providing harmonic support. The melody is characterized by a series of eighth and sixteenth notes, creating a lively and rhythmic feel. The lyrics are written below the piano part.

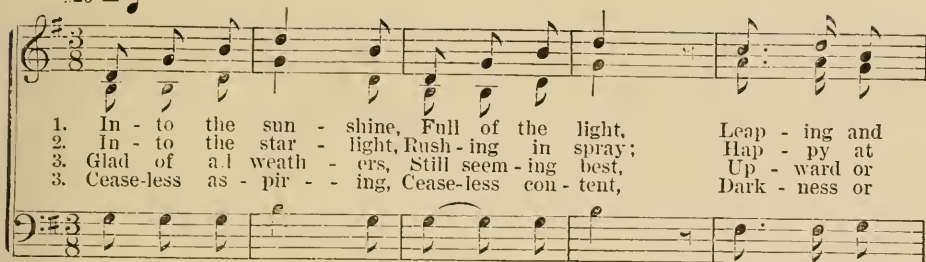
Ex. 446.

Ex. 446.

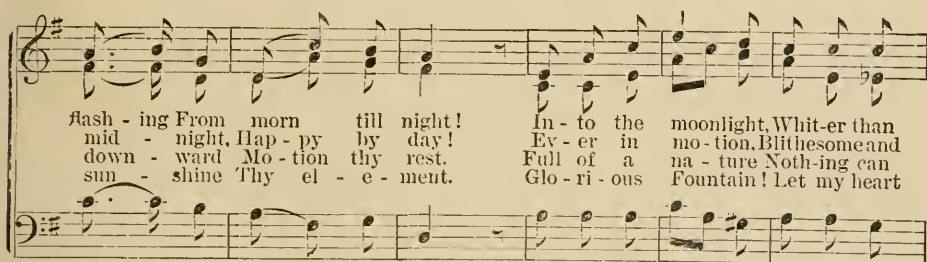
The musical score for Ex. 446 is written for a single melodic line in the treble clef and a bass line in the bass clef. The time signature is 6/8. The key signature for the treble staff is one sharp (F#), and for the bass staff, it is two sharps (F# and C#). The melody in the treble staff is composed of eighth and sixteenth notes, with some slurs indicating phrasing. The bass staff provides a rhythmic accompaniment with eighth notes.

NO. 94.

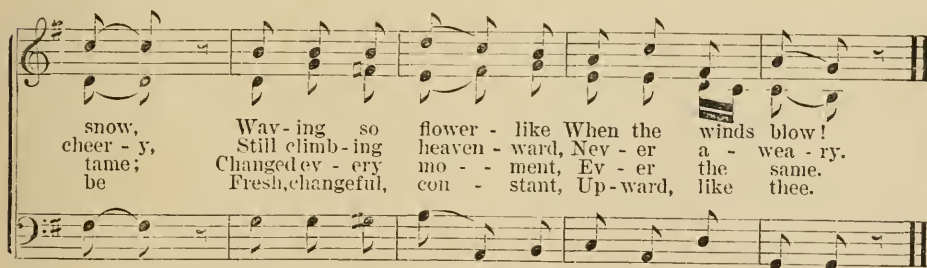
THE FOUNTAIN.

120 = 


1. In - to the sun - shine, Full of the light, Leap - ing and
 2. In - to the star - light, Rush - ing in spray; Hap - py at
 3. Glad of all weath - ers, Still seem - ing best, Up - ward or
 3. Cease-less as - pir - - ing, Cease-less con - tent, Dark - ness or



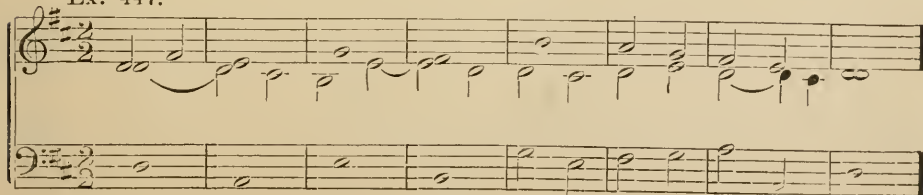
flash - ing From morn till night! In - to the moonlight, Whit - er than
 mid - night, Hap - py by day! Ev - er in mo - tion, Blit - hesome and
 down - ward Mo - tion thy rest. Full of a na - ture Noth - ing can
 sun - shine Thy el - e - ment. Glo - ri - ous Fountain! Let my heart



snow, Wav - ing so flower - like When the winds blow!
 cheer - y, Still climb - ing heaven - ward, Nev - er a - wea - ry.
 tame; Changed ev - ery mo - - ment, Ev - er the same.
 be Fresh, changeful, con - stant, Up - ward, like thee.

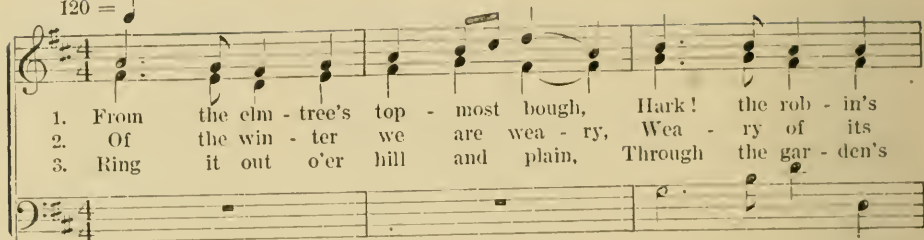
J. R. LOWELL.

Ex. 447.

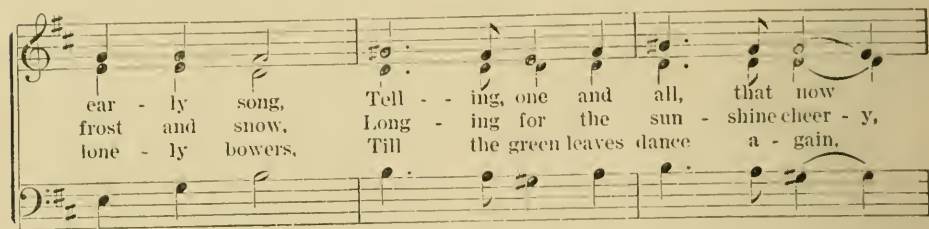


NO. 95.

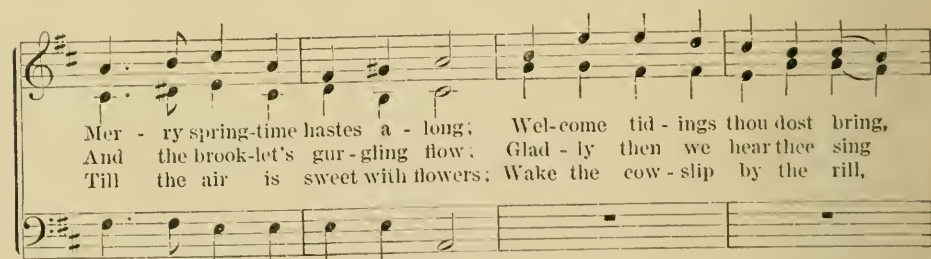
ROBIN'S COME!

120 = 


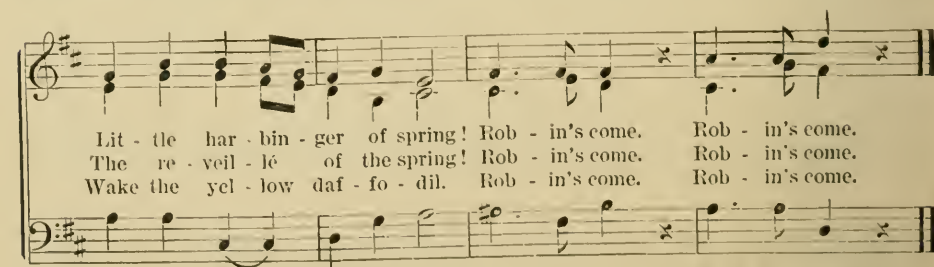
1. From the elm - tree's top - most bough, Hark! the rob - in's
 2. Of the win - ter we are wea - ry, Wea - ry of its
 3. Ring it out o'er hill and plain, Through the gar - den's



ear - ly song, Tell - ing, one and all, that now
 frost and snow, Long - ing for the sun - shine cheer - y,
 lone - ly bowers, Till the green leaves dance a - gain.



Mer - ry spring-time hastes a - long; Wel - come tid - ings thou dost bring,
 And the brook-let's gur - gling flow; Glad - ly then we hear thee sing
 Till the air is sweet with flowers; Wake the cow - slip by the rill,



Lit - tle har - bin - ger of spring! Rob - in's come. Rob - in's come.
 The re - veil - le of the spring! Rob - in's come. Rob - in's come.
 Wake the yel - low daf - fo - dil. Rob - in's come. Rob - in's come.

No. 96.

TRUTH.

108 = ♩

1. Truth is hon - est, truth is sure; Truth is strong and must en - dure;
 2. Child, at all times tell the truth, Let no lie de - file thy mouth;

The musical score for No. 96, 'TRUTH.', is written for voice and piano. It features a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 108 = ♩. The melody is simple and hymn-like, with the lyrics written below the staff. The piano accompaniment consists of chords and single notes in the bass line.

False-hood lasts a sin - gle day, Then it van - ish - es a - way.
 Truth is stead-fast, sure and fast, Cer - tain to pre-vail at last.

This block continues the musical score for No. 96. It contains the final two lines of the lyrics and their corresponding musical notation. The melody concludes with a final cadence, and the piano accompaniment provides harmonic support throughout.

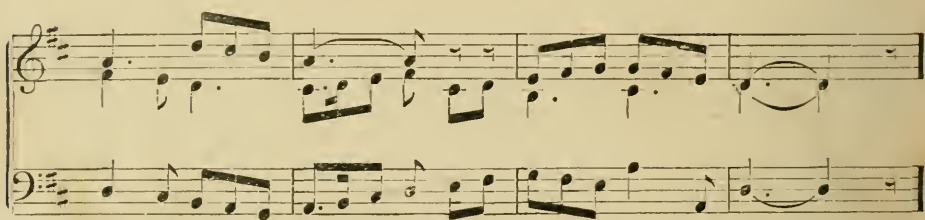
Ex. 448.

Exercise 448 is a short musical piece in 4/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The melody is composed of eighth and quarter notes, with some rests. The piano accompaniment consists of chords and single notes in the bass line.

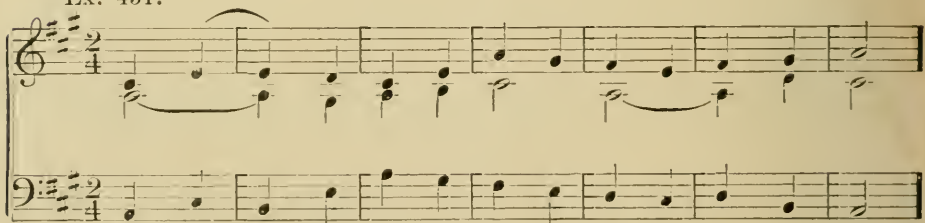
Ex. 449.

Exercise 449 is a short musical piece in 3/8 time, featuring a treble and bass staff. The key signature has one sharp (F#). The melody is composed of eighth and quarter notes, with some rests. The piano accompaniment consists of chords and single notes in the bass line.

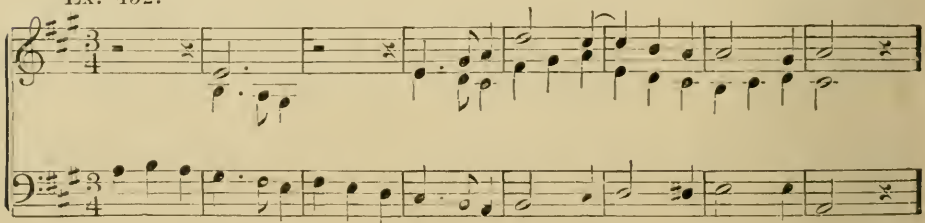
Ex. 450.



Ex. 451.

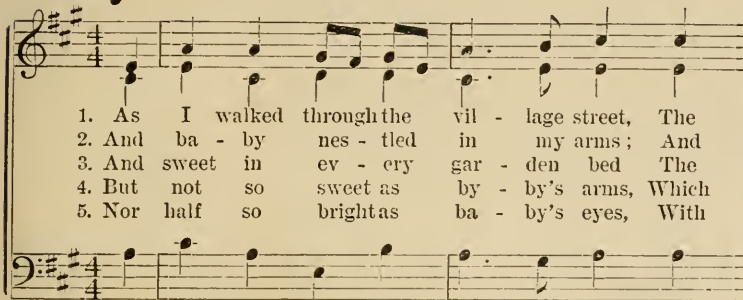


Ex. 452.

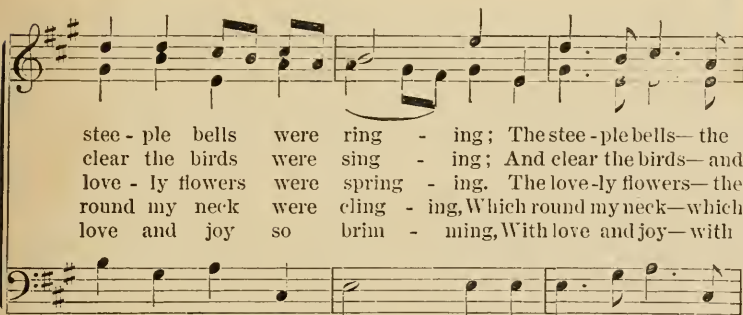


NO. 97. AS I WALKED THROUGH THE VILLAGE STREET.

104 = ♩



1. As I walked through the vil - lage street, The
2. And ba - by nes - tled in my arms; And
3. And sweet in ev - ery gar - den bed The
4. But not so sweet as by - by's arms, Which
5. Nor half so bright as ba - by's eyes, With



stee - ple bells were ring - ing; The stee - ple bells—the
clear the birds were sing - ing; And clear the birds—and
love - ly flowers were spring - ing. The love - ly flowers—the
round my neck were cling - ing, Which round my neck—which
love and joy so brim - ming, With love and joy—with



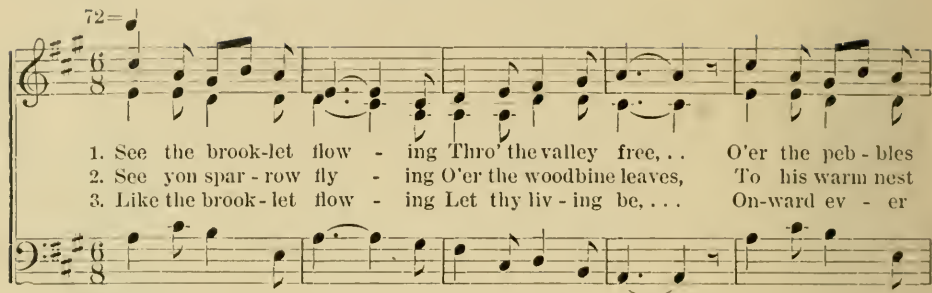
stee - ple bells—the stee - ple bells were ring - ing;
clear the birds—and clear the birds were sing - ing;
love - ly flowers—the love - ly flowers were spring - ing.
round my neck—which round my neck were cling - ing.
love and joy—with love and joy so brim - ming.



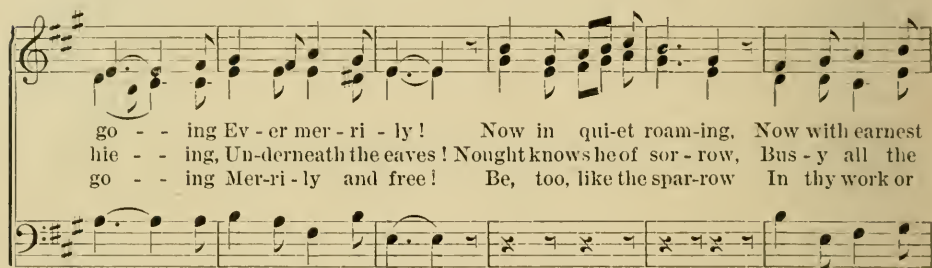
No. 98.

CONTENTMENT.

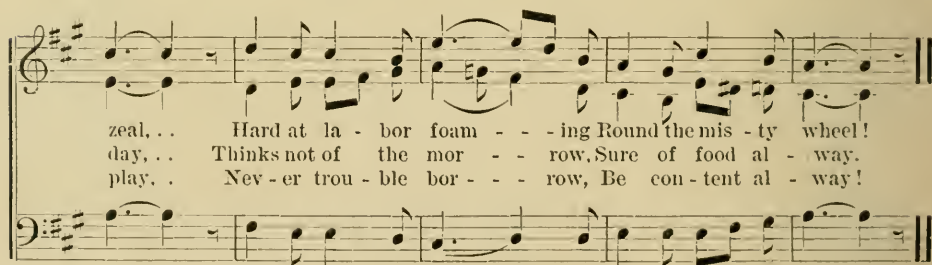
72=



1. See the brook-let flow - ing Thro' the valley free, . . O'er the peb - bles
 2. See yon spar - row fly - ing O'er the woodbine leaves, To his warm nest
 3. Like the brook-let flow - ing Let thy liv - ing be, . . . On-ward ev - er

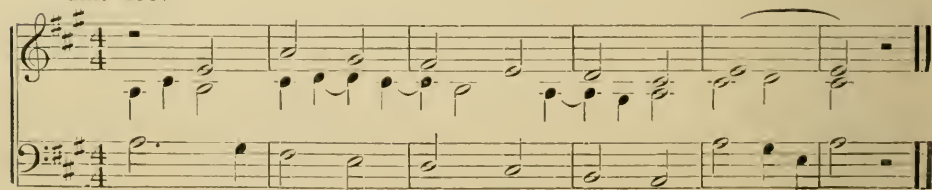


go - - ing Ev - er mer - ri - ly! Now in quiet roam-ing. Now with earnest
 hie - - ing, Un-derneath the eaves! Nought knows she of sor - row, Bus - y all the
 go - - ing Mer - ri - ly and free! Be, too, like the spar-row In thy work or

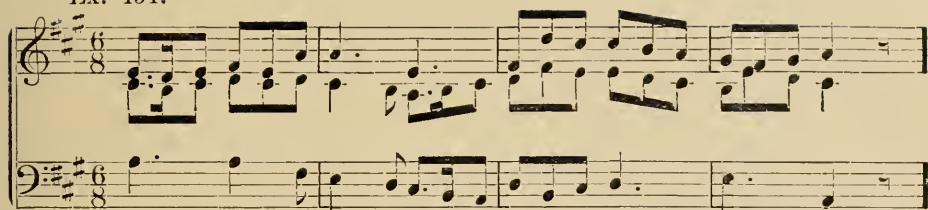


zeal, . . Hard at la - bor foam - - - ing Round the mis - ty wheel!
 day, . . Thinks not of the mor - - row, Sure of food al - way.
 play, . . Nev - er trou - ble bor - - - row, Be con - tent al - way!

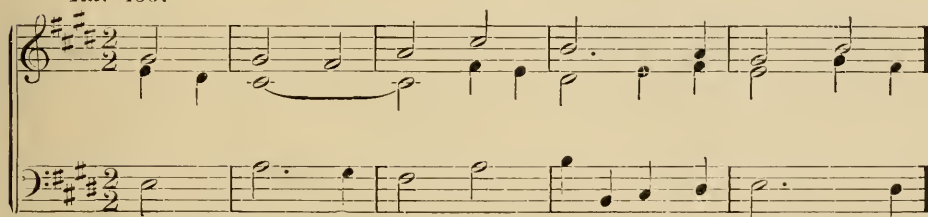
Ex. 453.



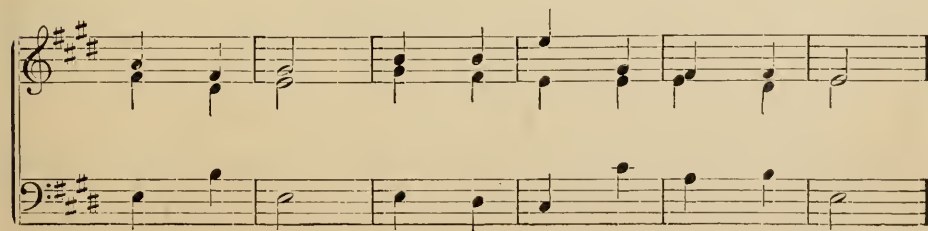
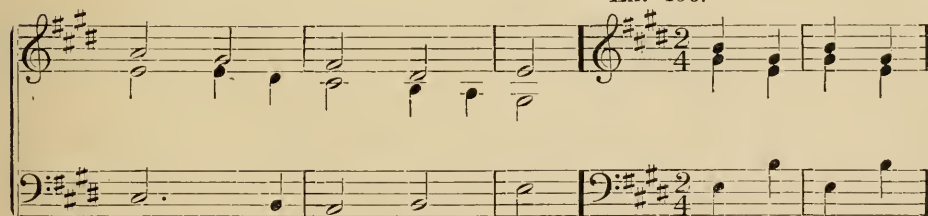
Ex. 454.



Ex. 455.




Ex. 456.

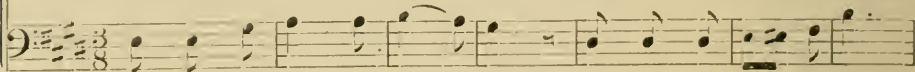



No. 99.

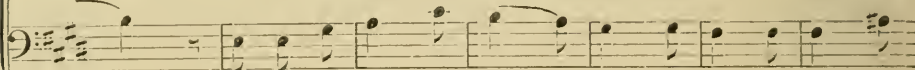
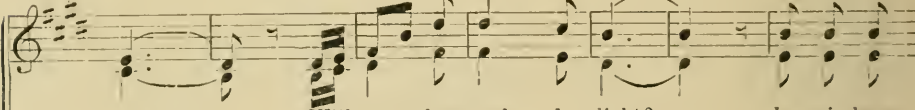
AUTUMNAL.

116 = 


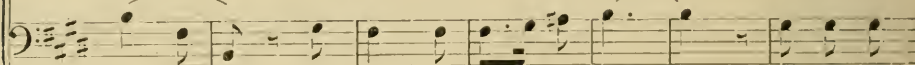
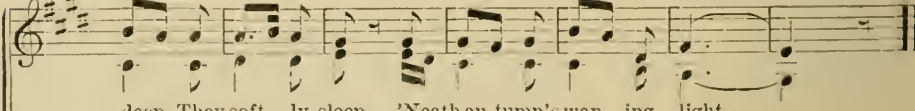
1. Where are the bright-eyed flow - ers, That through the sum-mer hours,
2. Where are the wild-birds sing - ing, Who late a - round us wing -

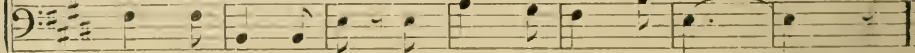
- ing, Filled all the gar - den bow - ers With per - fume and de -
Set all the wood - lands ring - ing With mel - o - dy and

- light - With per - fume and de - light? In si - lence
song - With mel - o - dy and song? In far - off

deep, They soft - ly sleep, 'Neath au-tumn's wan - ing light.
climes, Their mu - sic chimes, The trop - ic groves a - mong.



NO 100. THE HEAVENLY FATHER.



112 =

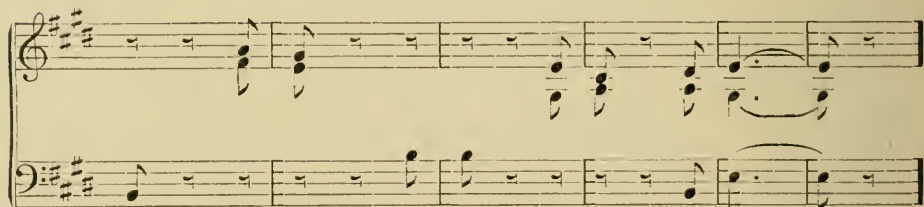
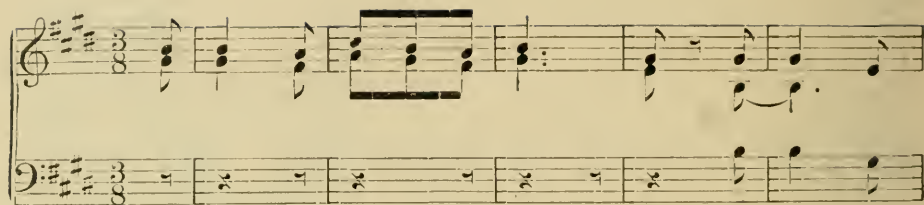
1. } Can you count the stars that bright-ly
Can you count the clouds so light - ly

2. } Do you know how man - y children
Can you count the lit - tle voice - es,

Twin - kle in the mid - night sky ? } God the Lord doth mark their number
O'er the mead-ows float - ing by ? }
Rise each morn-ing, blithe and gay ? } God hears all the lit - tle voice - es,
Sing - ing sweet - ly day by day ? }

With his eyes, that nev - er slum - ber; He hath made them, eve - ry one.
In their in - fant songs re - joice - es; He doth love them, eve - ry one.

Ex. 457.

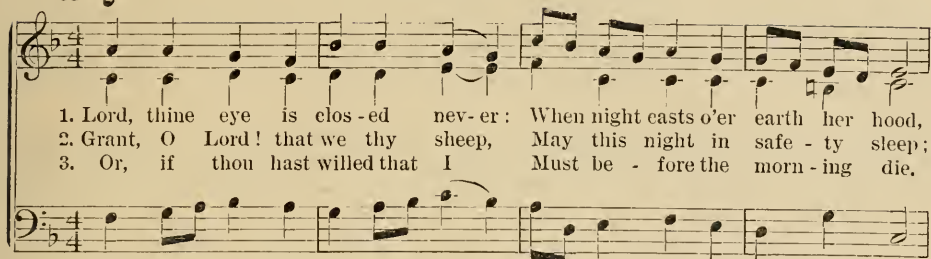


Ex. 458.

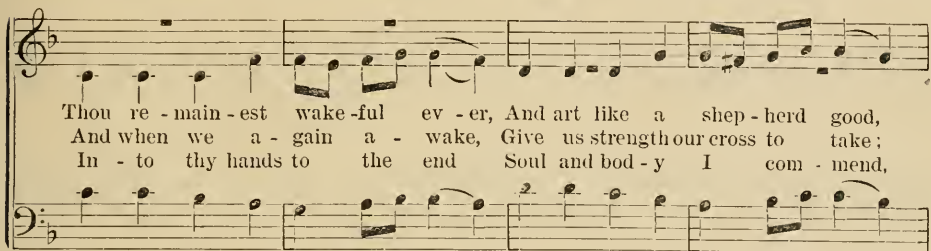


No. 101.

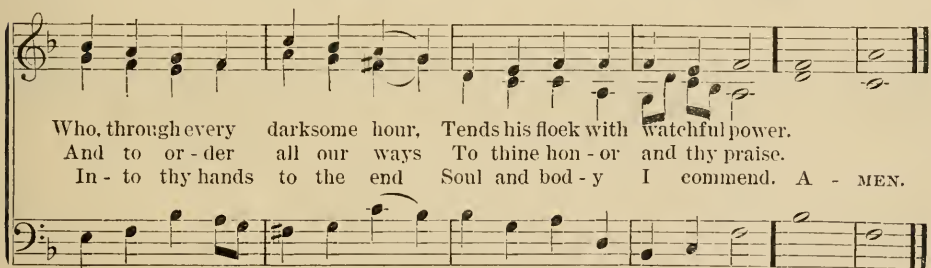
AN EVENING PRAYER.

84 = 


1. Lord, thine eye is clos-ed nev-er: When night casts o'er earth her hood,
 2. Grant, O Lord! that we thy sheep, May this night in safe-ty sleep;
 3. Or, if thou hast willed that I Must be - fore the morn-ing die.



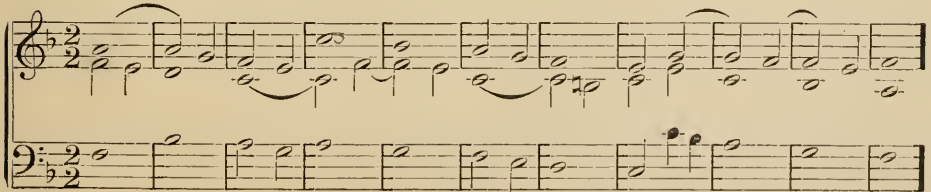
Thou re-main-est wake-ful ev-er, And art like a shep-herd good,
 And when we a-gain a-wake, Give us strength our cross to take;
 In-to thy hands to the end Soul and bod-y I com-mend,



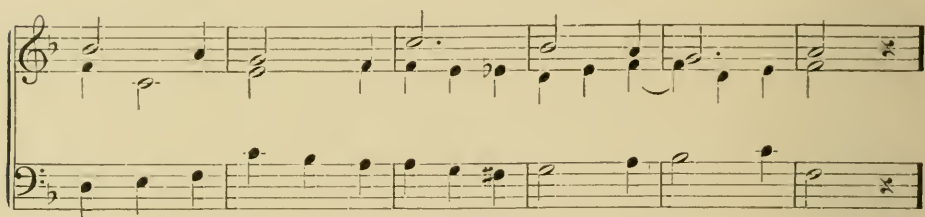
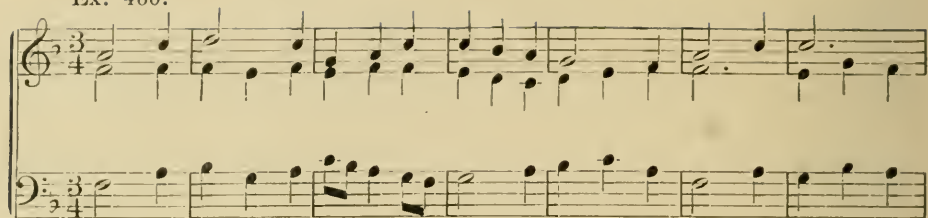
Who, through every darksome hour, Tends his flock with watchful power.
 And to or-der all our ways To thine hon-or and thy praise.
 In-to thy hands to the end Soul and bod-y I commend. A - MEN.

GERMAN.

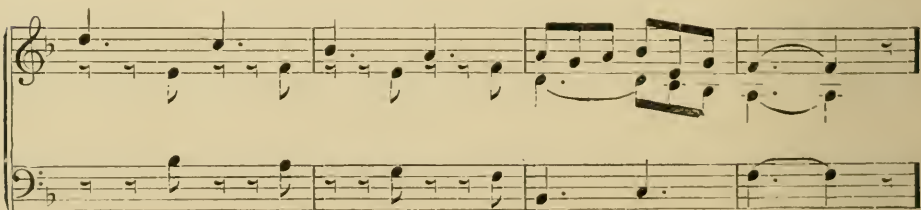
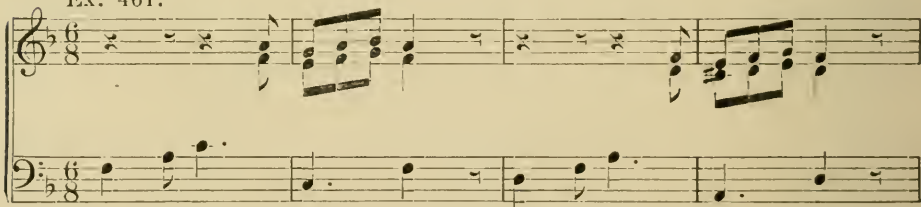
Ex. 459.



Ex. 460.

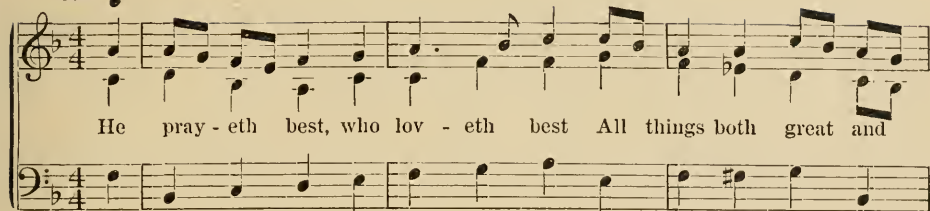


Ex. 461.



NO. 102.

HE PRAYETH BEST.

88 = 


He pray - eth best, who lov - eth best All things both great and



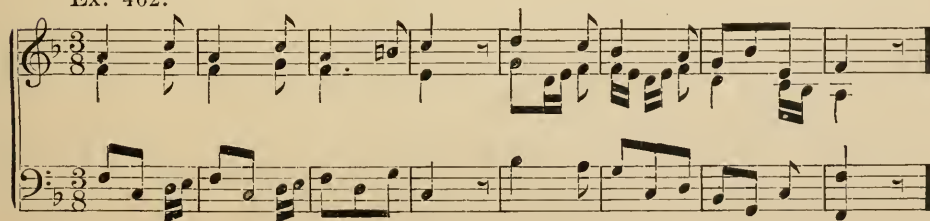
small; For the dear God who lov - eth us, He



made and lov - eth all— He made and lov - eth all.

COLERIDGE.

Ex. 462.



No. 103.

SONG AFTER LABOR.

100 = ♩

1. La - bor's strong and mer - ry chil - dren, Com - rades
 2. No des - pond - ing, no re - pin - ing! Leis - ure
 3. E - ven God's all ho - ly la - bor Framed the

of the ris - ing sun, . . . Let us sing some
 must by toil be bought; . . . Nev - er yet was
 air, the stars, the sun; . . . Built our earth on

songs to - geth - er, Now our toil, our toil is done.
 good ac - com - plished, With - out hand, without hand and thought.
 deep foun - da - tions; And - the world, the world was won!

BARRY CORNWALL.

Ex. 463.

Ex. 464.

A musical score for the song "The Rose Tree". The score is written for a single voice and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The melody begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note Bb4, a quarter note A4, a half note G4, a quarter note F4, a half note E4, a quarter note D4, a half note C4, and a quarter note Bb3. The piano accompaniment begins with a quarter note G3, a half note F3, a quarter note E3, a half note D3, a quarter note C3, a half note Bb2, a quarter note A2, a half note G2, a quarter note F2, a half note E2, a quarter note D2, a half note C2, and a quarter note Bb1. The score is printed on a single page with a light beige background.

[illegible]

Ex. 465.

Ex. 469.

Two-part setting in 4/4 time, one flat (B-flat).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is written on aged, yellowed paper.

No. 104.

NEVER GIVE UP!

104 =

Nev - er give up! for the wis - est is bold - est, Know-ing that

Prov - i - dence min - gles the cup; And of all max - ims, the

best, as the old - est, Is the true watchword of - NEV - ER GIVE UP!

Ex. 466.

Ex. 467.

Musical score for Ex. 467, a piano exercise in 6/8 time. The key signature has one flat (B-flat). The score consists of two systems, each with a treble and bass staff. The first system shows the right hand playing a melody with eighth and sixteenth notes, and the left hand playing a bass line with eighth notes. The second system continues the piece, featuring more complex rhythmic patterns in the right hand, including beamed sixteenth notes and a final half-note chord.

Ex. 468.

Musical score for Ex. 468, a piano exercise in 3/4 time. The key signature has two flats (B-flat and E-flat). The score consists of two systems, each with a treble and bass staff. The first system shows the right hand playing a melody with eighth and sixteenth notes, and the left hand playing a bass line with eighth notes. The second system continues the piece, featuring more complex rhythmic patterns in the right hand, including beamed sixteenth notes and a final half-note chord.

No. 105. THE IMMENSITY OF GOD.

88 = ♩ 

1. } Who can, on the sea - shore, Count the grains of
 } Or the leaves in Au - tumn, Whirl-ing o'er the
 2. } Who can meas-ure o - - cean, Where it deep - est
 } Or the rays the sun . darts, Where it bright - est
 3. } God is the un - num - ber'd, Who no bound can
 } Suns and stars, be - fore Him, Are as flakes of

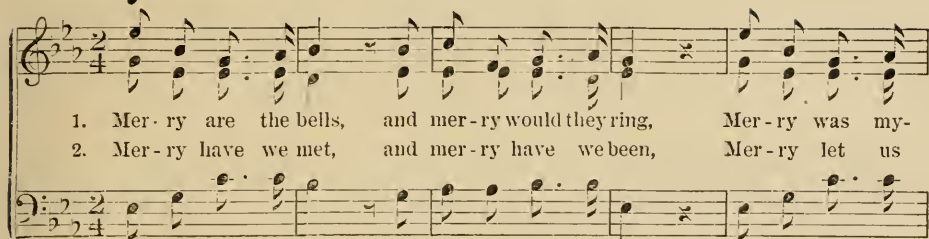
sand? . . } Or the win - ter snow - flakes,
 land? . . }
 flows? . . } Who, than swift - est light - ning,
 glows? . . }
 know; . . } God is called the Bound - less,
 snow. . . }

Driv - ing fierce and free? . . Or the drops of
 Fast - er yet can flee? . . Name that won-drous
 Fath - om - less is He! . . Swift - er than the

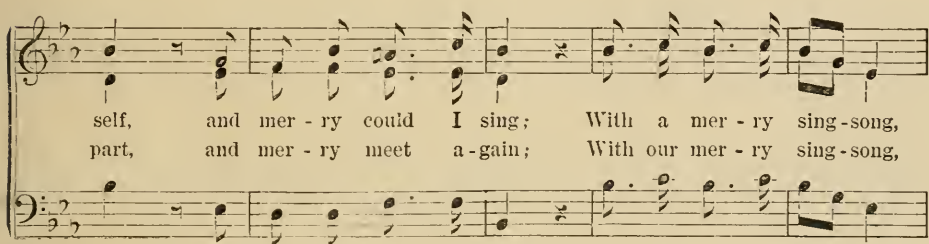
wa - - ter, In the brin - y sea? . .
 Be - - ing, Great - er none than He! . .
 light - ning, Deep - er than the sea . .

GERMAN, TR. BY DULCKEN.

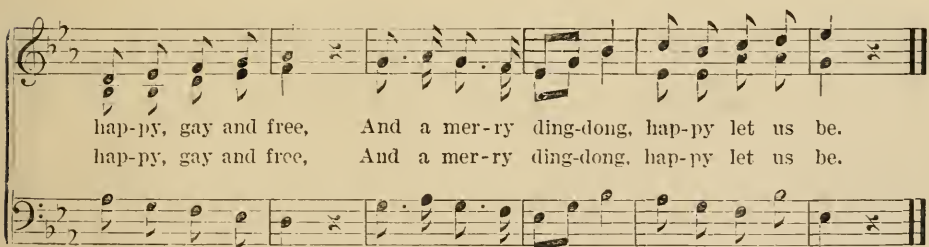
NO. 106. MERRY ARE THE BELLS.

88 = 


1. Mer-ry are the bells, and mer-ry would they ring, Mer-ry was my-
 2. Mer-ry have we met, and mer-ry have we been, Mer-ry let us



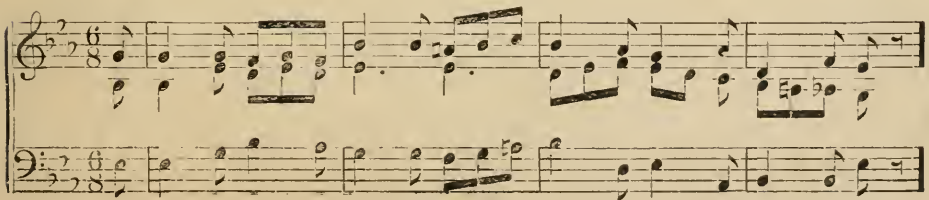
self, and mer-ry could I sing; With a mer-ry sing-song,
 part, and mer-ry meet a-gain; With our mer-ry sing-song,



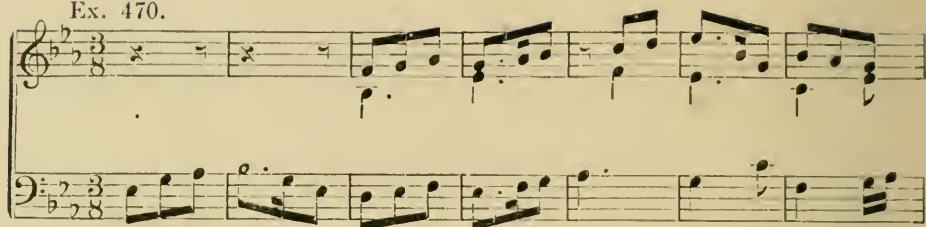
hap-py, gay and free, And a mer-ry ding-dong, hap-py let us be.
 hap-py, gay and free, And a mer-ry ding-dong, hap-py let us be.

MOTHER GOOSE.

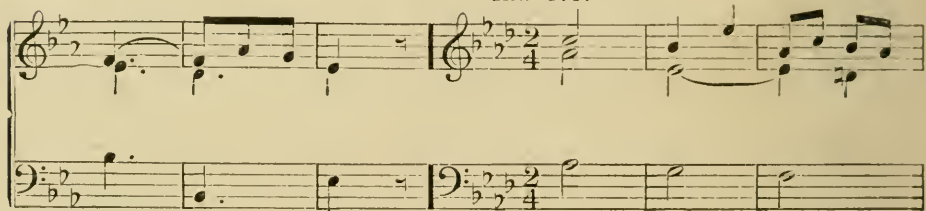
Ex. 469.



Ex. 470.



Ex. 471.

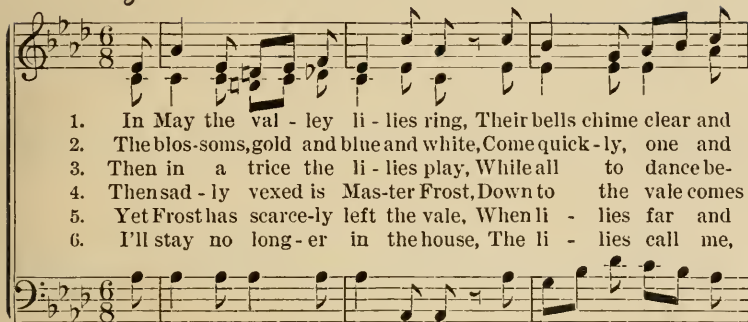


Ex. 472.



No. 107. FLOWER DANCES.

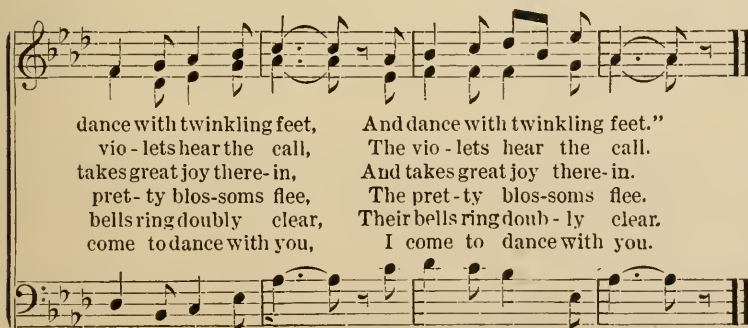
76 = ♩ .



1. In May the val - ley li - lies ring, Their bells chime clear and
2. The blos - soms, gold and blue and white, Come quick - ly, one and
3. Then in a trice the li - lies play, While all to dance be -
4. Thensad - ly vexed is Mas - ter Frost, Down to the vale comes
5. Yet Frost has scarce - ly left the vale, When li - lies far and
6. I'll stay no long - er in the house, The li - lies call me,



sweet; They cry, "Come forth, ye flowerets all, And
all; The speedwell, the for - get - me - not, The
gin; The moon looks on with friend - ly smile, And
he; Li - lies playdanc - ing - tunes no more, The
near Call quick - ly to the Spring - tide feast: Their
too. Sweet flowerets, danc - ing out - of - doors, I



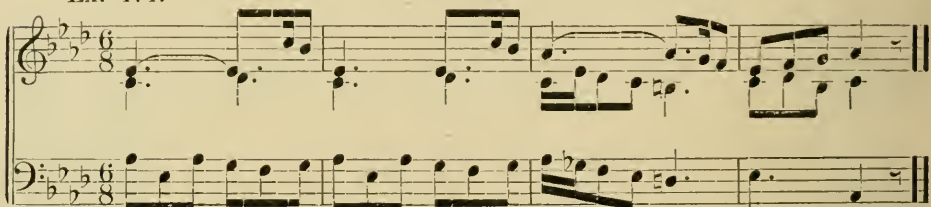
dance with twinkling feet, And dance with twinkling feet."
vio - lets hear the call, The vio - lets hear the call.
takes great joy there - in, And takes great joy there - in.
pret - ty blos - soms flee, The pret - ty blos - soms flee.
bells ring doubly clear, Their bells ring doub - ly clear.
come to dance with you, I come to dance with you.



Ex. 473.



Ex. 474.



NO. 108. THE EARTH HATH ITS JEWELS RARE.

108 =

The first system of the song 'The Earth Hath Its Jewels Rare' is in 6/8 time with a key signature of two flats. The treble staff has a melody with eighth and sixteenth notes, and the bass staff provides a simple accompaniment. The lyrics are: 'The earth hath its jew - els rare, its jew - els rare, A king might

The second system of the song continues the melody and accompaniment. The lyrics are: 'prize! . . . But the rich - est will not com - pare . . . But the

rich - est will not . . com - pare . . With my dar - ling's eyes ! . . And

The first system of the musical score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the staff.

June hath its crim - son Rose, its crim - son Rose, For a world to

The second system continues the melody and bass line. The lyrics are printed below the staff.

see ! But the blush on his cheek that glows, his cheek that glows. Is as

The third system continues the melody and bass line. The lyrics are printed below the staff.

fair . . to . . me, . . . Is as fair to me. . . .

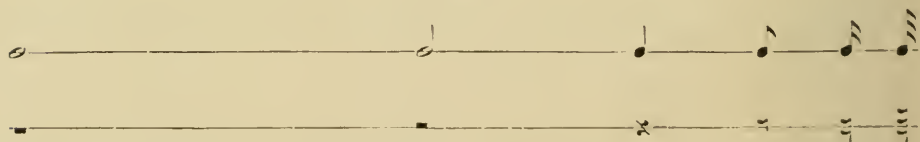
The fourth system concludes the piece with a double bar line. The lyrics are printed below the staff.

TABLE OF CHARACTERS AND DICTIONARY OF MUSICAL TERMS.

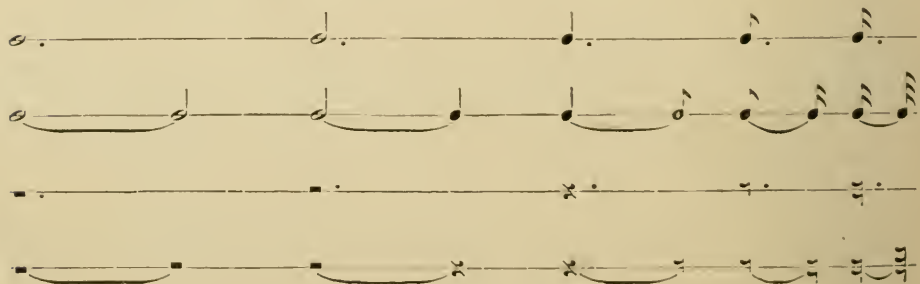
NOTES.



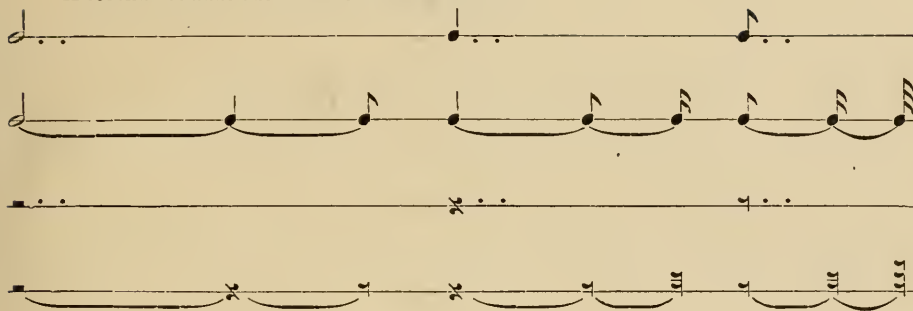
RESTS.



A dot adds one half to the value of the note or rest.



A second dot adds one half the value of the first.



A \sharp (sharp) raises the note a semitone.

A \times (double sharp) raises a sharped note a semitone.

A \flat (flat) lowers the note a semitone.

A $\flat\flat$ (double flat) lowers a flatted note a semitone.

A \natural (natural) restores a \sharp , \times , \flat , or $\flat\flat$.

To remove the second \sharp , as in \times , write $\natural\sharp$.

To remove the second \flat , as in $\flat\flat$, write $\natural\flat$.

CLEFS.

The clef represents the pitch of a single note.



COMPASS OF THE PARTS.

TENOR.

SOPRANO.



ITALIAN WORDS AND PHRASES.

MOVEMENT.

Grave, grave.	Rallentando, slackening.
Adagio, slowly.	Stringendo, pressing forward.
Lento, slow.	Ritardando, retarding.
Largo, broad.	Ritenuto, holding back.
Larghetto, broadly, but not so slow as Largo.	Morendo, dying away.
Moderato, moderately.	Perdendosi, losing itself.
Andantino, going, but slower than Andante.	Calando, diminishing and retarding.
Andante, going.	Smorzando, extinguishing.
Allegretto, rather lively but not so fast as Allegro.	A tempo, again in time.
Allegro, quick, merry.	Piu mosso, } quicker.
Presto, quick.	Piu moto, }
Prestissimo, very quick.	Alla breve, by the breve, or giving each half note a single beat.
Accelerando, accelerating.	Tempo ordinario, in ordinary time.
	Stretto, shortened; in a quick, concise manner.

FORCE.

Pianissimo, (<i>pp</i>) very soft.	Decrescendo, (<i>dec.</i> or \rightrightarrows) growing softer.
Piano, (<i>p</i>) soft.	Diminuendo, (<i>dim.</i> or \rightrightarrows) growing softer.
Mezzo forte, (<i>mf</i>) rather loud.	Forte piano, (<i>fp.</i>) loud and immediately afterwards soft.
Forte, (<i>f</i>) loud.	Rinforzando, (<i>rinforz</i> or <i>rf</i>) forcing.
Fortissimo, (<i>ff</i>) very loud.	Dolce, soft.
Crescendo, (<i>cresc.</i> or \leq) growing louder.	

MANNER.

Agitato, agitated.

Animato, animated.

A poco a poco, gradually.

Assai, very.

Ben, well.

Brillante, brilliant.

Cantabile, in a singing manner.

Con, with.

Con brio, with life.

“ anima, with feeling.

“ espressione, with expression.

“ fuoco, with fire.

“ moto, with motion.

Espressivo, expressive.

Giusto, exact.

Grazioso, graceful.

Legato, connected.

Leggiero, lightly.

Ma, but.

Ma non troppo, not too much.

Maestoso, majestic.

Marcato, marked.

Meno, less.

Mezzo, half.

Molto, very, much.

Non, not.

Piu, more.

Poco, little.

Quasi, as if, almost.

Segue, it follows.

Sempre, always.

Sostenuto, sustained.

Staccato, detached.

Tenuto, held.

Vivace, lively.

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The harp that once brought down & fell
The soul of music shed
Now hangs as mute on Tara's wall
As if that soul were fled.

So sleeps the pride of former days
So glories thrill is o'er
And hearts that once beat high for
now feel that pulse no more. ^{hence}

No more to chiefs and ladies bright
The harp of Tara swells
The chord alone that breaks at night
Its tale of beauty tells
Thus freedom now so seldom wakes
The only thro' she gives
Is when some heart indignantly breaks
To see that still she lives

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